14

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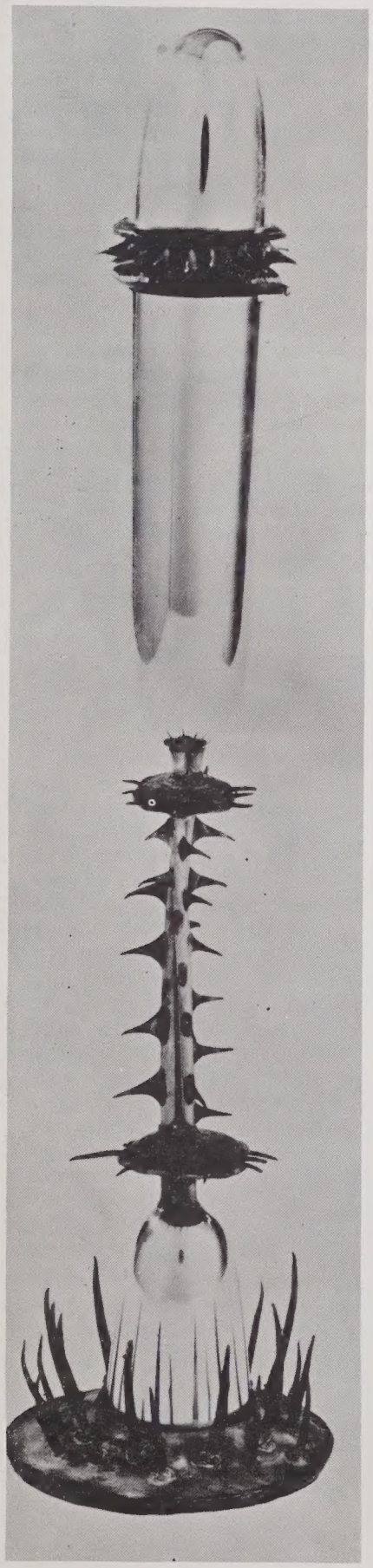
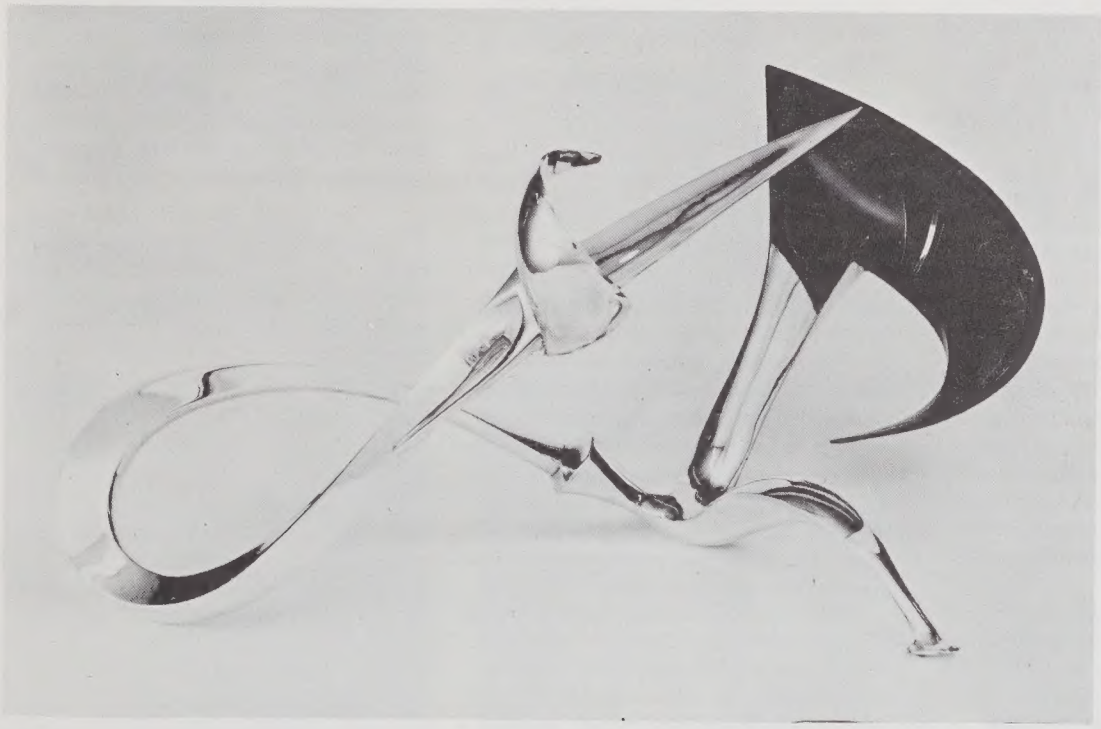
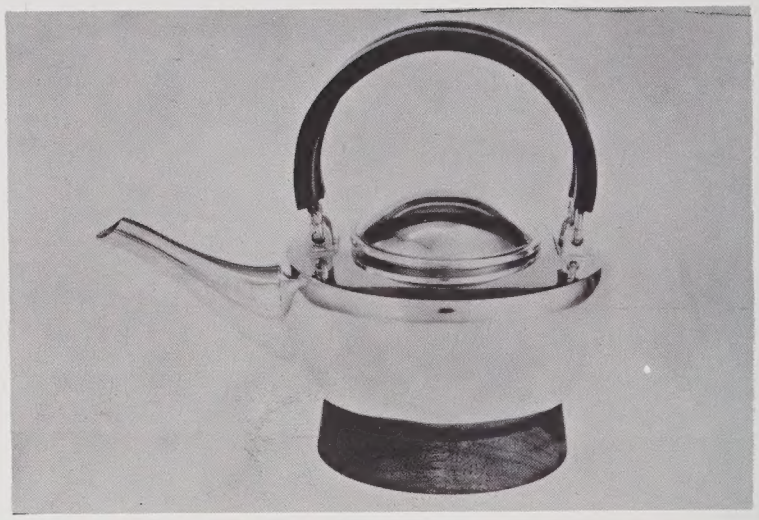


"HIGH CALLING" TABLE PIECE, Sterling Silver Design Competition, sponsored by the Sterling Silversmiths Guild of America, was designed by David Martin Jaworski, Washington University. Sculpture, sterling, gold, copper, shakado.



HEMLOCK CUP, Mark Woodward Read, Cranbrook Academy of Art, sterling and bronze.

FALCONER'S TETHER CUTTING KNIFE, Robert G. Schappe, University of Wisconsin, Madison.



TEAPOT, Christine L. Hill, Rochester Institute of Technology.

ONE-OF-A-KIND STERLING DAZZLES AS GUILD SHOWS COMPETITION PIECES

by Marjorie Kessler

In a dazzling array of designs, 96 one-of-a-kind, hand-crafted pieces in sterling silver attracted thousands of viewers during the three-week display, "Statements in Sterling/77," at New York City's Lever House this summer.

Ten prize-winners and 86 selected entries from the Sterling Silver Design Competition, sponsored by the Sterling Silversmiths Guild of America, were featured in the exhibit. The Competition, held annually to stimulate interest in sterling and its design among designer-craftsmen at recognized schools and colleges, generated 195 entries, representing 65 design schools.

Star of the glittering show was the magnificent table sculpture, "High Calling" Table Piece, designed by David Martin Jaworski, Washington University, St. Louis, Mo. The soaring sculpture, combining sterling, gold, copper and shakado (an alloy of gold and copper), was inspired by a New Testament quotation. Judges called it "a work of outstanding merit, and a most exciting form."

The second prize-winning piece, designed by Kent Raible, Marin College, Kentfield, Ca., is a Water Pipe resembling an aquatic creature unexpectedly set down upon dry land. Sinuously undulating tentacles form the three legs and neck of the vessel. Judges termed it a "handsome work . . . full of movement and fantasy."

"Hemlock Cup," winner of the third prize, was the most controversial of all designs winning top honors in the Competition. Designed and crafted by Mark Woodward Read, Cranbrook Academy of Art, Bloomfield Hills, Mich., the piece is intended to symbolize the conflicts present in the act of suicide. The narrow, cylindrical cup, surrounded by a ring of silver thorns, is supported by a stem studded with flame-colored thorns of bronze. Judges called it a "highly emotional piece of art . . . a powerful image that fascinates the mind."

Among these highly innovative forms, tradition came to the fore in the fourth prize-winning piece, Teapot, designed by Christine L. Hill, Rochester Institute of Technology, Rochester, N.Y. The teapot, described as "simple, beautifully crafted, and devoid of styling cliches" by the judges, has two flexible rosewood handles. The rounded bottom of the pot sets into a concave rosewood base.

"Falconer's Tether Cutting Knife," designed by Robert G. Schappe, University of Wisconsin, Madison, won fifth prize. Described as "partially barbaric and partially art nouveau," the oxidized sterling silver case is decorated with moonstones.

Five honorable mention winners were also featured at the "Statements in Sterling/77" show. David C. Freda, U. of Wisconsin, Whitewater, submitted "Sterling and Gold Crustacean Utensil," a delicately shaped piece termed "one of the most complex constructions in the Competitions." Three interchangeable tools, used to remove shellfish meat, are used in the piece decorated with gold granules, inlaid copper, and alligator teeth.

Also included among the honorable mention pieces are Contact Lens Container, made from casts of crab shells sand blasted and colored with liver of sulphur, by Holly Hosterman, Humboldt State U., Arcata, Ca.; and Decanter, by Jacke Route, U. of Wisconsin, Stout. Roy Bachelder, Eastern Illinois U., won an honorable mention for Chalice, a cup supported on a cantilevered stem. The final honorable mention winner, Punch Bowl, designed by Susan K. Hunt, Indiana U., was commended by judges as "an ambitious undertaking that shows a mastery of the silversmith's basic art of forging, raising and pounding."

The Sterling Silver Design Competition is open to students of design at recognized schools and colleges. Each entrant may submit one entry —other than flatware or articles of personal adornment—designed for functional use or esthetic display.

Cash awards of $1,750 are made to winning students by the Guild, a trade association of the nation's sterling manufacturers, which also reimburses entrants in part for the sterling content of their entries. The metalworking departments of schools attended by the prize-winners receive matching awards from the Niemeyer Memorial Educational Fund.

Many of the winners in the Competition have become teachers in craft schools or designers in industry—particularly the sterling industry. Others have become professional craftsmen.

Judges for the 1977 Competition were Jonathan Fairbanks, Curator, American Decorative Arts, Boston Museum of Fine Arts; Stanley Lechtzin, Professor and Chairman, Crafts Dept., Tyler School of Art, Temple University, Philadelphia; and John J. Hamilton, Director of Product Development, Wallace Silversmiths.

WATER PIPE, designed by Kent Raible, Marin College, Kentfield, Ca., STATEMENTS IN STERLING/77, New York City

METAL INVITATIONAL – 1977

by Martha Lauritzen

A welcome addition to the Los Angeles gallery scene is Hallie's West, 13045 Ventura Boulevard, Studio City, which for the past ten months has provided the area with shows of exceptionally high quality devoted largely to the crafts.

The Metal Invitational 1977 exhibit held June 4-25 featured the work of twenty-two California metalsmiths of lively divergent approaches to both jewelry and holloware.

Highlights of the show included Ruth Laug's gold bud vase remarkable for its sculptural fluidity, and Nancy Fletcher's cubical double walled lidded box with intricate piercing on five of its sides. A more symbolic intent was articulated in the repoussed mask forming the lid of Richard Dehr's container titled "Reliquary for a Flayed Victim."

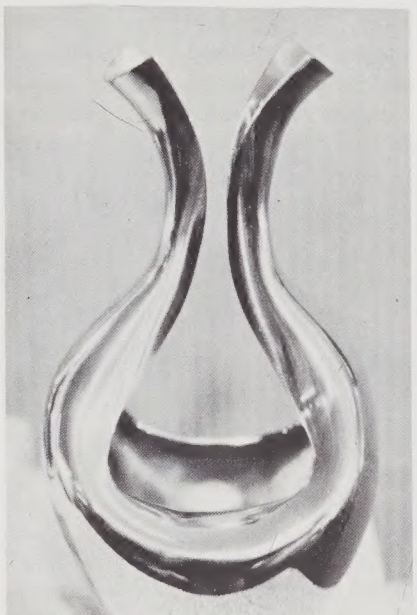
Jewelry ran the gamut from a highly sophisticated amber, silver, and gold wristlet by Aleris Geiger with a delicately etched angel on its interior surface, to a direct and most effective pendant by Elsie Deitz done with flattened vertical members projecting from a beautifully fire colored background.

Also unusual in their ornamental use of specialized natural elements were Joe Apodaca's pendant contrasting a small fossilized fish with turquoise and moonstone and Joanne Albrecht's necklace using ivory and thin slices of watermelon tourmaline crystals.

Two craftsmen involved in limited production of very high quality were David Boye who showed knives with figuratively etched blades, and Dan O'Driscoll who exhibited forged flatware of great clarity of design.

Currently showing Fiber Arts, the next exhibit at Hallie's West begins October 15 and is a one-man show of drawings, sculpture, and jewelry by Sanford Decker.

(Editor's Note: Martha Lauritzen is the wife of Fred Lauritzen, Metal Dept., Cal State Northridge.)



Ruth Laug, "Canary Bud Vase", gold-plated brass

METAL INVITATIONAL 1977, Hallie's West, Studio City, Calif.

Sanford Decker, cast bronze goblet.

METAL CONFERENCE

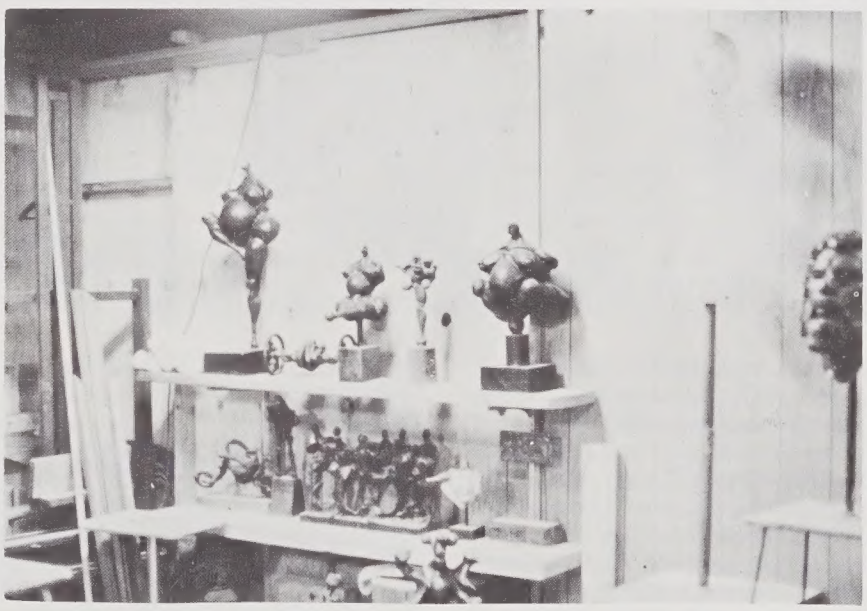
by Hallie Katz

Hallie's Alley Jewelry School in Studio City, California, held their first Metal Conference June 20-25. Having taught classes and workshops in metalsmithing and lost wax casting since 1970, we decided to offer a week of special workshops, complete with guest instructors, demonstrations, and slide programs. Concerned metalsmiths, jewelers, students, and hobbyists in Los Angeles and surrounding communities were invited to participate in one or more of the activities. Many of those who enrolled were not able to fly away to distant conferences, and so were delighted to have the opportunity to attend one so close to home. More than 100 people attended.

The week began with an inspiring slide presentation and demonstration of design development through the use of paper patterns, conducted by Ruth Laug. The assembling of simple paper cut-outs on a mannikin led to a sophisticated neckpiece design where technical problems and their solutions became obvious at once.

Two workshops in enameling were held where students were given materials and invited to create. Basic enameling techniques including color experimentation and cloissone were taught by Nancy Monkman. Those who had some enameling experience attended Hede Von Nagel's class where she emphasized her special layering techniques, and expounded on her philosophy of art and life, and the spiritual aspect behind one's creativity. This was an exceedingly refreshing approach, much different from the ordinary "how-to-do-it" class. While some of the people in the group did not respond to Hede's antics and anecdotes that are so important to her work, they were able to get the information they wanted.

A field trip to sculptor Sandy Decker's foundry proved most interesting as we watched the process of shell casting a bronze sculpture, from beginning to end. Sandy also discussed contemporary foundry methods in contrast to the ancient techniques such as the Japanese used when casting their hugh bronze Buddhas. A question and answer period followed in which some of the problems of casting large objects were discussed. The thirty-five people present that evening were so enchanted by the sculptor, his studio, and works in progress, that no one wanted to go home!



Bronze sculpture and work in progress at Sandy "Sanford" Decker's foundry in Van Nuys, Calif.

the metalsmith should endeavor to elevate consumer awareness and, in turn, reflect the complexity in the life of the individual through his work.

ROCKY MOUNTAIN METAL-SMITHING SYMPOSIUM

by Jane Gregorius

Ruth Laug at the Design Development Workshop, June 20, 1977

Sandy Decker pouring bronze into a refractory shell mold (in a bucket of sand)

The Third National Rocky Mountain Metalsmithing Symposium was held in Vail, Colorado, July 8, 9 and 10. Unique in the Rocky Mountain area, this seminar encompassed 3 days of intensive discussions on jewelry-making. Slide lectures, demonstrations and panel discussions were used to introduce students to a vast array of jewelry objects. The workshop is oriented toward those who are familiar with the working practices of metalsmithing and jewelry-making and who are interested in learning and observing the newest ideas in this widely appreciated art form.

Already having earned a successful reputation among crafts-persons throughout the country, the Third National Metalsmithing Symposium excelled again this year bringing 10 nationally prominent metalsmiths to the area, under the sponsorship of Colorado Mountain College. Instructors included: Jamie Bennett, Amy Buckingham, Nilda Getty, Mary Lee Hu, David Keens, David LaPlantz, Eleanor Moty, Gary Nofke, Elliot Pujol, Merrily Thompkins, and Fred Woell.

In addition to the visiting artists, Jim Cotter, co-owner of the Gold and Silversmith Shop in Vail and co-founder of the Summervail Art Workshop, coordinated the seminar. He was assisted by Lynda Watson, instructor at Cabrillo College, Santa Cruz and collection designer for Reed and Barton Silversmiths.

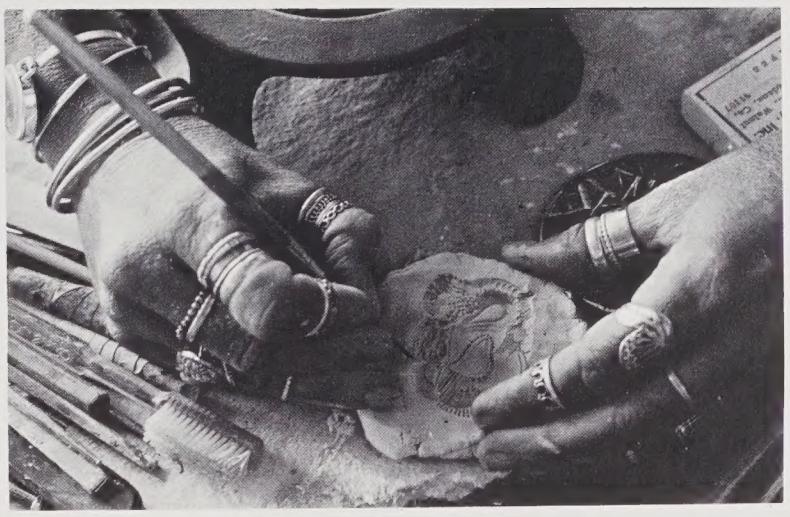
Students, ranging from beginning metalsmiths to college teachers, all found the workshop exciting and informative. Dan Telleen, co-owner of the Gold and Silversmith Shop for 7 years, said he enjoyed the demonstrations immensely: "As a working jeweler, you have to solve many problems that don't generally come up in a university situation and after seven years you think you have most of them solved. This workshop presented many alternative ways of doing jewelry and some new techniques. I was particularly fascinated by David Keen's use of the lathe to create his pieces."

The scheduled demonstration of photo-etching was so in demand, that an additional class had to be formed to accommodate all those who were interested. Dave Riddle, a production engineer and designer of consumer electronics presented his simple procedure for transfering a photo image to metal. Easily available supplies and homemade equipment were used to develop a high contrast negative on to silver, and a nitric acid solution used to etch. Another popular class on inlay of shell into wood was conducted by Chuck Erikson, instrument maker. After he showed examples of shell from all over the world and discussed how they made the "blanks" .038 of an inch with various grinding equipment, he proceeded to transfer a design to an abalone blank and saw it out. The perfect counterpart to that piece of shell was routed out in a block of rosewood, and then inlaid, just one segment of a complex design. Chuck is currently writing a definitive book on banjo making with David Russell Young, which will have a detailed section on inlay for the benefit of jewelers and instrument makers alike.

Fred Lauritzen, professor at the University of California, Northridge, presented slides one evening of metalwork from ancient cultures, including "From the Land of the Scythians", and a selection of contemporary jewelry and objects from several recent competitions. Dan O'Driscoll and Randy Stromsoe ended the week by forging a spoon out of heavy silver stock, and showing various methods of raising a bowl, respectively. Both of these talented craftsmen manage the Porter Blanchard Silversmith shop in Calabasas, Ca. where they continue to carry on the tradition of handwrought ware as taught to them by the masters, Porter Blanchard, and his son-in-law, Lewis Wise.

The response to the entire conference was overwhelming, proving the need to provide good information, inspiration, and the motivation to explore new techniques. Everyone involved felt the joy of sharing a common bond. Hallie's Alley will schedule a conference in June 1978, adding classes and inviting new guest instructors, as well as repeating some of the subjects from this year.

A high point of the class reunion/ prom for Summervail Art Workshop director Randy Milhoan were thank you kisses from Lynda Watson and Eleanor Moty. Photographer—Thomas Lamb.



Lynda Watson, from Santa Cruz, Ca., demonstrates making a clay mold to be used for wax casting, a process she invented.

Visiting metalsmiths alternated hour-long demonstrations with free time to watch each other. Jamie Bennet's demonstration consisted of enameling on fine silver. His pieces are generally recognizable scenes and objects.

Amy Buckingham has started her own line of jewelry for wholesaling and talked about her approach to established jewelry outlets and the problems she had to solve.

Nilda Getty, whose body ornaments and containers were much appreciated, gave her demonstration on the Repousse process which she uses in her pieces.

Mary Lee Hu's demonstration consisted of wire weaving and wire crochet in precious and non-previous metals.

David Keene turns much of his work on a lathe, in metal and plastic, the pieces of which fit into each other and may be taken apart as desired. He showed this process to his students.

David LaPlantz demonstrated mold making, using different materials as the molds themselves, such as gasket sealer bathroom caulking and other household materials.

Eleanor Moty, well known for photo-etching on metal, demonstrated this technique.

Gary Nofke showed forging and lap seams.

Elliot Pujol showed crimping and raising to make rings, cups and bowls from copper.

Merrily Thompkins demonstrated her small assemblage scenes with mechanical moveable parts. She employs wood, plastic, copper, glass and magazine collage.

Besides watching demonstrations, students and instructors had time to socialize, getting to know each other on a less professional basis. The Summervail Art Workshop put on a homemade taco feed Friday night for 200 students and faculty. Five workshop teachers and young exchange students from Puebla, Mexico fried while-you-wait tacos and a large group of the Mexican students sang and danced for the group.

Saturday evening, a 50's type class reunion party was held, highlighted by dress-up fiascos (very much like the normal dress in the 1950's) and a Jim Cotter Look Alike Contest.

But probably the very most exciting event occured Sunday morning, when a never-before-tried sporting competition was held. Students and teachers from all over the country divided themselves into teams for the first World Saw, File and Solder Sprints.

Team members included veteran sawers, filers and solderers, but young rookies infiltrated the ranks, insuring quality continuity in the event. Three members composed each of the nine teams participating in the sprints. Rules set down by Jim Cotter were as follows: The first team member ran from the starting blocks to the workbench and began sawing an oval shape in copper. Minutes and several broken saws later, the first member ran back to the blocks, handed off the cut piece while the second member ran back to the table to begin filing. No saw or file marks were allowed in the finished piece. The second member ran back to the blocks giving the hammered ring of copper to the soldering anchorman. The joint was soldered and the final products were sanded and satin finished. The team was not done until the third member of each team ran back to the starting blocks. There were three heats with the winning times determining who participated in the final heat.

The Western American Craftspersons Organization (W.A.C.O.) team consisting of Ken Cory, Ellensburg, Washington; Merrily Thompkins, Bain Bridge Island, Washington; and Fred Woell, Deer Island, Maine; won in the final heat with a time of five minutes and 47 seconds. This time is a world's record as far as can be determined.

Following within a split second was the second place team, Soldering Gomorrah, including Luis Mojica, Bob Carmen and Louise Perkinson, all from Albuquerque, New Mexico.

The Oval-tines with Missy Bond, Al Carlson and Amy Buckingham, Macomb, Illinois, gained a respectable third place.

"The winning strategy was determined by the size of the original oval cutting," said organizer, Jim Cotter, ignoring complaints by the sawers who claimed that the saw frames were of unacceptable quality. "Everyone needs a challenge," said Cotter as he presented the Least Effort Award to the Watchout Watchtower team; Best Try Award to the Denton Drill Team; and Best Quality Awards to the Rocky Mountain Pink Flamingos.

Cotter was unavailable for further comment as he was busy sending statistics to the Guiness Book of World Records!

A rare action shot shows the opening round of the first World Saw, File, and Solder Sprints held in Vail, Colo., during the Summervail Art Workshop's Third National Metalsmithing Symposium. Photographer—Thomas Lamb.

Teachers and students from the Summervail Art Workshop's Third National Metalsmithing Symposium in Vail, Colo., pose together behind the winning World Saw, File, and Solder Sprint team, the Western American Craftspersons' Organization (WACO). The team, Fred Woell, Merrily Thompkins, and Ken Cory, proudly display the winning pieces. Photographer—Thomas Lamb.

EDITOR'S NOTE—Because of the variety and nature of the Letters-to-the-Editor, SNAG and the GOLDSMITHS JOURNAL cannot verify or be responsible for the material these letters may contain. It is therefore suggested that you carefully analyze and verify all information herein. We shall consider publishing responsible letters which refute any information we publish.

Dear Editor:

The Editor's note at the close of Marcia's article concerning galleries suggests that SNAG might consider publishing a list of approved galleries.

I would like to mention that American Crafts Enterprises, Inc. (the new name for Northeast Craft Fair Ltd., which has gone national) has had an Information Exchange for a couple of years. Craftspersons fill out cards on the gallery or shop. These pieces of information are compiled on a master card, minus the craftsperson's name and held at the ACE, Inc. office, 153 Main St., New Paltz, N.Y. A subscriber has unlimited access to the master card information for one year by paying $10 and showing proof of ACC membership.

At the present, most or all of the information-givers have been participants of either the Rhinebeck Fair or the Baltimore Winter Market. The information given concerns the general level of business done with that shop, general feelings about dealing with the shop, and space for comments.

Incidently, as of June, the recently formed Craft Retailer Assn. was thinking about instituting a similar file on craftspersons.

Glenda Arentzen

Mr. Mitchell Gilbert, Managing Editor
Jewelers' Circular-Keystone, Chilton Way, Radnor, Pa., 19089

Dear Mr. Gilbert:

After reading the article entitled "Reed & Barton Goes Crafty" by Ms. Annalee Gold in the July '77 issue of Jewelers' Circular-Keystone, I felt that I should bring several points to your attention in response to this story.

Being a rather conservative company that produces and markets jewelry by a noted craftsperson, I feel that I must take exception to much of Ms. Gold's ill-advised and misinformed statements, which reflects strongly on the attitude of the commercial jewelry industry in the U.S.

Assuming that all or even many of America's craftspeople are "long haired and live in the woods", whether tongue-in-cheek or not is not only misleading but downright untrue. Usually, they fall into one of two categories. Either they are craftspeople who design, manufacture and market their own work in the best traditions of the American entrepeneur, or they are teaching professionals at America's college and universities, teaching tomorrow's designers and also creating artistic designs in their free time. Ms. Gold has it a little backwards, for it was from this type of individual that America's commercial jewelry industry evolved. I am also sure that Elsa Peretti would not find this description of herself either accurate or flattering.

As to the line "Mary Ann . . . Who?", Ms. Gold is displaying a total ignorance of the jewelry design scene and her own publication Jewelers' Circular-Keystone, since Ms. Scherr was written up in one issue in 1976 in your publication. She, along with the other jewelry designers mentioned happen to be among the top leaders in jewelry design, technique and education in the U.S. today. Comments as to the personal habits of these craftspeople, rather than listing all of their accomplishments, tends to discredit creative people who have been winning national design awards probably before Ms. Gold learned to put ink to paper.

If only one fine point was expressed in this article, it was that Reed & Barton one of America's commercial jewelry leaders, has recognized that American jewelry craftspeople should be supported and encouraged, both out of conscience and for profit by this country's commercial jewelry industry, instead of either ignoring them or worse ridiculing them. After all, the most exciting thing to happen in commerical American jewelry design in this country has been the advent of the mood ring and Indian jewelry, the designs for which have not altered much since the late 1900's.

I think that it is time that the commercial jewelry industry in this country re-evaluates its opinion of the original design or limited jewelry production of the MODERN American craftspeople and offers them support, encouragement, and more outlet for their creativity. At that point, perhaps articles with the tone of Ms. Gold's will disappear.

Raymond M. Gabriel, owner
H. Gabriel & Co., Goldsmiths
1469 Rosena Ave., Madison, Ohio, 44057

Dear Editor:

This is in response to your letter of Aug. 1, concerning Mr. Raymond Gabriel's letter to you about my article in the July issue of Jeweler's Circular Keystone.

In view of the harshness of Mr. Gabriel's criticism, you might reprint the entire article, so that your readers can judge it for themselves, keeping in mind that the magazine has an audience of commercial retail jewelers.

You might also want to read anothe article on the same subject that I wrote for the Aug. issue of "Craft Horizons".

Annalee Gold

(Editor's Note: See article "Reed & Barton Goes Crafty" in this issue.)

Dear Editor:

I basically support Ms. Lewis's letter of Aug. '77 on gallery problems. Particularly her dealings with Kachang Cho of Mano Galleries. After numerous calls, pleas, threats and legal aid, he still has not come up with money or response from a show in Dec. '76. Now I understand his gallery has gone under and once again the artist suffers the consequence.

Jamie Bennett

Dear Editor:

First of all, I must thank you and your staff for the wonderful job you have done with the "printed word".

In answer to your request for help in answering a frequent question as per page 20, Vol. 3, No. 3: First Dear Editor . . . please find enclosed.

FIT GRADS FIT JOBS

More often than not, new graduates from design schools enter the job market with their heads in the clouds. But the young people graduating from the Fashion Institute of Technology (FIT) this June can prove they've got their feet on the ground.

Several already had landed jobs in the jewelry industry before graduation day. JC-K New York Editor Ettagale Laure', who's been keeping tabs on FIT's first class of jewelry majors, tells the heartening story on page 146.

Jewelers Keystone, June '77

This was followed by an article which I feel hits we at SNAG where it deserves some thought.

I just returned from the conference and exhibit in Seattle — great people and fantastic work in show! Congratulations to John Marshall and his crew are in order! However, one fact stood out very pointedly, that is, the majority of work chosen for the exhibit was collection of exquisitely crafted "things" — distantly related to the real world. For those of us in SNAG, that must deal with the real world daily — it makes us stop and wonder — with much amazement — how the hundreds if not thousands of hours of human productivity were consumed in these experimental masterpieces — statements in non-functional forms.

Apart from teaching, with its many benefits — time/equipment/regular paychecks, etc., where on this good earth can one working in this direction make a livelihood?

From what I hear constantly, there are no jobs! So what do these people do? Why were all those hours consumed in perfecting the addiction to working metal? SNAG must be concerned with the whole rather than just a part of its society. Action must be taken to direct energy to all phases of our chosen work.

The "snowball" effect has formed and is starting to roll — with every graduating class. These graduates and their fellow undergrads are to look at exhibits as the ultimate form (as to what they may be expected to relate to) in the work that is at the moment. There are far too few collectors — there are, however, millions of potential consumers that are confronted with vast amounts of junk (poorly designed and made). They hunger for quality — the time is ripe!

There are jobs, there is work, there are people out there who need what our society has to offer — and there is a livelihood that can be very rewarding. Amen.

Ronald F. McNeish

Dear Editor:

I am a woodworker in Berkeley, Calif., who has made jeweler's benches for some Bay Area jewelers. I'd like to find out about putting a notice in your journal.

The bench has a laminated maple top 1½" thick, 25" wide by 48" long. There are six drawers, 5" deep; a sliding catch pan and shelf; and a ½" hole for a tapered ring sizer and a bench pin. The benches are handmade and heavy and rugged enough to be stable under pounding. They also disassemble and can be carried in most cars. The price is $300, plus Calif. sales tax (for residents) F.O.B. Berkeley.

Craig Levitt
Open Hand Workshop, Box 2373,
Berkeley, Calif., 94702
415/848-3722

Dear Editor:

About jurying: I try to follow the charge to the jury stated on the jurying form sent to us. I review the applications with the aim of identifying those members whose work in slides is generally at the level of invitational SNAG shows and whose biography reveals a commitment to goldsmithing. I feel the professional membership of SNAG should represent fine object-makers, but the added and essential dimension of that person's activity come from the fact that this is an organization founded for communication. Therefore, I look for evidence of that in exhibitions and verbal communication.

More specifically, with regard to the bio, I am impressed by a strong, recent (minimum 3 years), national exhibition record. I am mildly interested in the fact that they teach or do bench work, write about goldsmithing or participate in workshops and seminars. Their degrees might indicate the range of knowledge to which they have been exposed, and it is a factor when the slides show a limited range of techniques. I spend a lot of time digesting the biography; I try to reconstruct the pattern of their life. Some listings have impressive titles for light activity, some may seem insignificant until you think about that activity in context of time and place. Also, one activity might turn up in several categories, puffing the whole thing out unnecessarily. Plus, I have a strong prejudice against recently minted metalsmithing M.F.A.'s.

With regard to the slides, I am impressed by a strong personal expression evident in the majority of works, with a few slides thrown in to show technical range. I am not necessarily impressed by technique for its own sake. I do think, however, what is done should be done well. Although it is difficult to see every nuance of form in a 2-D slide, inconsistencies in forging and soldering, for instance, can be detected. There is usually some evidence that the applicant is DOING something . . . the feeling you get is that of a sudden breath of fresh air, tingly. There is excitement in the work whether it is commercial, or experimental, or whatever. The persons who display that sort of energy in their work are just the type of members that would keep SNAG exciting. This is first a subjective reaction; however, I try to keep my eyes on the arts and the commercial jewelry fields as well as that of our own, so I can maintain some perspective for this duty and others.

I write this as a single viewpoint, which may not be shared by others. I am not ready to defend the system to the end, but I am at a loss to suggest improvement. So far, what has gone before has produced a remarkably healthy organization.

Glenda Arentzen

(Editor's Note: Ms. Arentzen is on the membership committee of SNAG which juries pro-members. This letter is in response to a previous inquiry.)

A new organization is coming into existence to serve as a forum for ideas in crafts, experts in art and design, give advice on production, quality control, marketing and distribution; and disseminate information of benefit to craftsmen and to help crafts people and groups when they are not paid by stores and fairs with which they deal. A toll free line is being established for any craftsman over the country to use in seeking help and will be announced to those inquiring of the Clearinghouse for membership. Membership dues are $10.00 per individual and $20.00 per group. Write: Caroline Ramsey, National Clearinghouse, 2719 O Street, Washington, D.C., 20007. 202/338-3283.

I am writing an introductory textbook on jewelry making and am looking for photographs of top quality work to illustrate each technique as it is presented. For reasons of clarity, objects made almost entirely using one technique will be most appropriate. Top notch photos are a must: I will need an 8x10" glossy print with a grey untextured background. Teachers please note: If you are interested in giving your class a specific assignment to fill a need in the book, please contact me. Student's name and the name of the school will be printed for each piece use, and in this case I can take the pictures. I'm working on a publisher's deadline, so please don't delay.

Tim McCreight
25 Sagamore Rd., Worcester,
Mass., 01605

The International Guild of Craft Journalists, Authors and Photographers founded at the 1976 WCC General Assembly in Oaxtepec, Mexico, has grown to over 135 members, including the first member from the Fiji Islands. They are eager to welcome new members who are craft writers, authors, photographers and publishers. Information sheets and membership forms may be obtained from Michael Scott, President, IGCJAP, 1529 E. 19th St., Brooklyn, N.Y., 11230, U.S.A.

Frank S. DePasquale and his wife will open an American Arts & Crafts shop in Oslo, Norway this Oct. Artifacts from all regions of the U.S.A. will be represented. If you are interested in having your work sold in Norway, contact at this address: 88-22 198th St., Hollis, N.Y., 11423. Catalogs, photos, sketches and wholesale price lists appreciated.

The Twenty-Four Collection, Inc., 2399 N.E. 2nd Ave., Miami, Fla., 33137 (305/576-6424). A gallery and jewelry store which shows the work of various artists. Opening a second location and want to contact more sources for the purpose of wholesale purchase of jewelry items.

Experienced goldsmith needed by unconventional jewelry store. Technical know-how a must: job requires fabrication of custom designs plus some jewelry repair. Fine opportunity to grow along with rapidly expanding young business. Send resume to TGT, 187 Merrimac Trail, No. 2, Williamsburg, Va., 23185.

Bob Schroeder
University of Wisconsi
"Object No. 1"

COLLECTING DEBTS

by Nancy McCauley
(reprinted courtesy of Southern Highland Handicrafts Guild, "Highland Handicrafts", June 1977)

"Since I seem to have a propensity for discovering some wholesale customers who have neither the desire nor the means to fulfill their obligations to me by paying for their merchandise they ordered and I have sent, I have asked for the space in HIGHLAND HIGHLIGHTS to share some of my experiences in the ways of collecting these accounts at the least, or no expense. Of course, having a booth at the Atlanta Merchandise Mart does bring me in contact with more wholesalers than most of you, and thereby more who might want something for nothing. I am not addressing myself to the old customer who always pays on time, but for some unusual circumstance, asks for an extension of time for payment. After all, each of us at some time may face a crisis and need an extension of time for payments.

"First, there are several things you must do to protect yourself and find out as much as you can about the prospective customer. Ask for the name and address of their bank, and at least two trade references from a prospective customer. If they are a reputable firm, they will not be offended, and will gladly furnish this information to you . . . some will even have it already typed out for you. Then write to these firms and tell them that the customer has given them as a credit reference, and that you want to know such things as: (1) how long they have been doing business with your prospective customer, (2) do they pay promptly, (3) do they have to send payment reminders to them, (4) what is the credit limit extended to the customer, (5) any other information they can provide that might be helpful in establishing a business relationship with the customer. If a new customer wants immediate shipment, and does not want to wait while you check the references . . . beware, and insist on a check, deposit it immediately, and wait to see if it clears the bank (this usually takes no more than a week . . . and some banks will call for you), then send the merchandise. Of course, you can also request a cashier's check or certified check, and send the merchandise immediately.

"Many of you are probably thinking that I should suggest C.O.D. shipments. They are fine for some firms, but when you have as many custom items as I have, C.O.D. is a risky way to do business, since the customer may decide to refuse a C.O.D. package (but would pay in 30 days if given the opportunity) and then I am left with the custom merchandise returned to me and no buyer. The customer has the right to refuse a C.O.D., although you can add a little pressure by saying that the order was a commitment to purchase . . . but the decision to accept is theirs!

"Second, ship by United Parcel Service or insured parcel post. When you ship by either of these two means there is a shipping record that you sent it and it was signed for on delivery. This is very important should you have to seek other means for collection. Acceptance of a package for which there is an order (always insist on orders in writing, even as a follow-up to a phone call), is a commitment to purchase.

"Third, put your terms on everything you send out, so that the customer cannot say they did not know your terms for payment. Put them on letters, invoices, bills — everything. Have a rubber stamp made, and stamp everything.

"Fourth, send out your bills on time . . . don't assume that the customer remembers that their 30 days are up on any specified date. It is your responsibility to tell them. And be firm by telling them that you will take steps to assure payment if they do not respond to your billing, and give them 10 days to send payment, and sent it by certified letter, receipt requested. This usually works, and most people will pay when warned.

"Fifth, if they have ignored all correspondence and haven't asked to send even a partial payment due to extenuating circumstances, the services of the Guild Office are available to you. Send your invoices, copies of statements and letters to the Guild Office, and Bob Gray will write a very stern, factual and professional letter telling them of their responsibilities to you and those under the law. These letters from Bob have brought immediate response for me in all cases but one. Believe me, Bob's letters mean business, and this is one of the many ways your Guild is working for you. Bob always send the letters by certified mail and tells the customer to send the payment to the Guild.

"Now let's say all has failed, as happened to me recently. What can youdo without paying costly attorney fees, etc. YOU have the right, without an attorney, to file for your payment with the small claims court in the county where the firm is located. There is an excellent article in the April issue of BETTER HOMES & GARDENS regarding small claims courts, but is negative in some of its reporting, and not really very detailed.

"The first thing you need to do is check an atlas and find the county in which the town of the firm in question is located. Then ask your library to find out the county seat. Next contact the Circuit Court Clerk in that county seat (you don't need a name) and ask for information regarding the filing of a suit in small claims court: (1) cost of filing, (2) whom you should contact, (3) any other pertinent information such as claim limit in that state, necessary documents that you must forward, do they require a certified check for filing, etc.

"After you have this information, write a letter to the person you have been told to contact, stating all the facts and enclosing copies of invoices, bills, receipts, proof of delivery or anything you might have that pertains to the case. DO NOT SIGN YOUR LETTER. Take it to your bank and have it notarized and sign it in the presence of the notary. Send it by certified mail, return receipt requested, along with a certified check for the court costs — usually less than $15.00. That's all you have to do. The court acts as your attorney on your behalf, and no legal fees. You don't even have to appear! The court charges the person after the warrant has been served, the hearing is held, and the firm in question has between 10 and 30 days to pay the court your claim plus the court costs you have paid. The court sends you your payment including a refund on your court costs, if you have won the suit.

"A word of caution. The amount covered by small claims court varies from state to state. Mississippi has a maximum of $500 and Tennessee's is $3,000. So to be on the safe side, don't send more than $500 per shipment, unless you know your customer well. Require a deposit for the balance or set a credit limit of $500 per order. With the latter, you can file a claim for each order.

"Please don't think that all buyers have bad intentions — they don't. But there are those who never pay. In the suit I just won in Miss., there were over 40 other manufacturers before me who had filed claims and won against this one customer! My mistake was to have only checked one of the credit sources, since I considered it a good one. (It turned out that was the only firm the man paid on a continuing basis . . . so he could use them for a credit reference.)

"Don't depend on someone just providing you with a retailer's license number for a credit reference. All that says is they have paid the state for the privilege of opening a store — if they wish.

"Remember, you have the responsibility to yourself to check out prospective buyers, and you can do it without belonging to Dun and Bradstreet or other such firms. Write letters to credit references provided and most firms will tell you right away if the firm in question is a good credit risk.

"Let the Guild Office help you. They are always willing and cooperative, and it is a very valuable service your Guild offers you . . . if you will let them help you.

"I personally am very grateful for all the good business advice Bob and Alan have offered me. If they don't have a ready answer, they will find them from the Guild lawyers or some source and let you know. But it is your responsibility to ask the Guild for help — and they will!"

Sharon Choisser
University of Wisconsin, MFA
"Cross-section/Hands"

New York Findings Corp., 72 Bowery, N.Y., N.Y., 10013. Items for sale include: 14k coin frames, 14k yellow gold safety catches, palladium or yellow gold prong settings and "alphabet soup" letters for neck chains.

Silver Tarnish Preventative protects and helps prevent tarnish on gold, silver, pewter, copper, and brass. Suggested retail price is $1.98 for a 4 oz. bottle. Write Valley Research Systems, Inc., P.O. Box 294, Hewlett, N.Y., 11557.

A free 3-color chart is being offered by Handy & Harman, 850 Third Ave., N.Y., N.Y., 10022 (attention Advertising Dept.). The chart details the wide fluctuations on the gold market since April 1968.

Assembly Systems, Inc., 161 Admiral St., Providence, R.I., 02908, has a new series of bench-tio fusion-percussion welders which provide high speed capabilities and can weld dissimilar metals in various combinations.

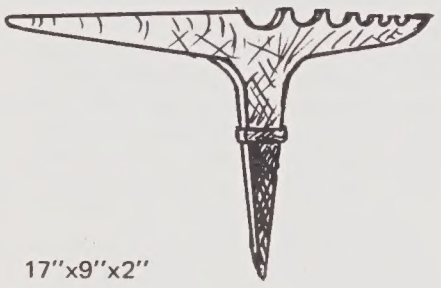
Master Ricardo Lopez de Graso (a Master Silversmith from Spain) and his wife, Theresa, make a special recipt pitch from secret natural ingredients. It is excellent for repousse and chasing and is available in only one hardness. Write Dennis DeJonghe, P.O. Box 95, West Webster, N.Y., 14580.

An excellent source for precious gems and cabochons is Canadice Mfg. Co., P.O. Box 9617, Rochester, N.Y., 14604. High quality diamonds, rubies, emeralds, sapphires, and blue topaz are available and also any type cabochon in a large variety of sizes (some as small as 2mm), beautiful moonstones! For catalog , send your state tax number to the above address.

Metals can be ordered for art programs from S-G Metals Industries, Inc., 2nd & Riverview, Kansas City, Kan., 66118.

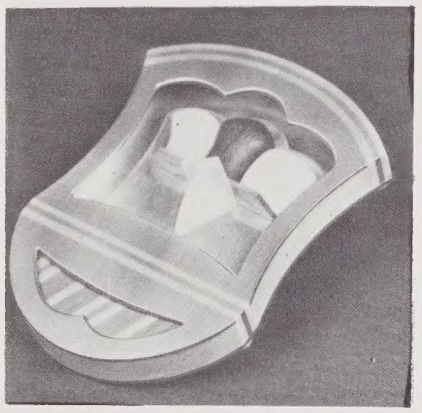
Anita Wiedenhoeft
University of Wisconsin, MFA
"Hornbook"

Aa Bb Cc Dd
Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn &
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
Born in Little Rose - Reborn in Unity
Sauerkraut & Skinnybones
No matter what anybody tells you it's great
Ik ben zo blij dat ik hier ben
The Leapin' Lizards Press



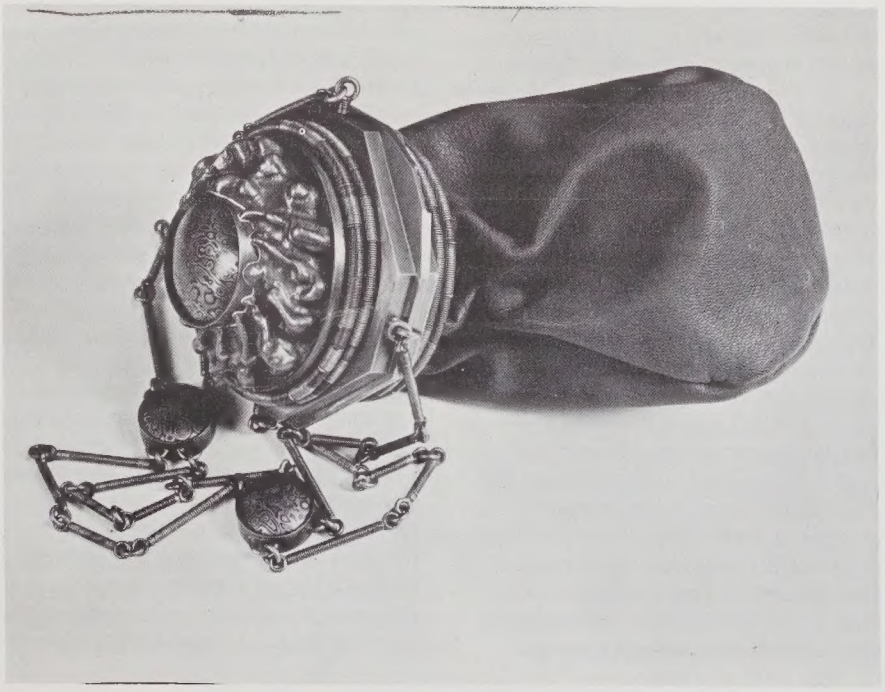
17"x9"x2"

Cast Steel Swaggin Stake. Use in necking-in raised pieces, tube and shell forming, and other metal techniques. This is a rough casting, requires filing and polishing. $30, includes shipping anywhere in U.S. Contact Walter Soellner, Art Dept., Evergreen Valley College, San Jose, CA 95121



UNIVERSITY OF WISCONSIN — MADISON

Kathleene Levy
University of Wisconsin, MFA
"Pin"



Martha Glowacki
University of Wisconsin, MFA
"Purse"

THE AMERICAN METALSMITH
by Richard Thomas

(reprinted from CRAFTSMEN, Vol. 2, April 1977, with permission of the Ontario Crafts Council (Toronto, Ontario).

Richard Thomas, head of the metalsmithing department of Cranbrook Academy of Art, Bloomfield Hills, Michigan, spoke at the Communications Weekend of the Ontario Crafts Council in Oshawa in early February. The following is a precis of his review of metalsmithing in the United States from the time of the colonists to the present.

In the early stages of American colonization, silversmithing was not a profitable trade because the colonists faced a struggle for existence. The luxury of ornamental silver was limited to the production of liturgical ware.

Because colonial craftsmen were trained in Britain, the objects produced were reproductions of forms existing in English pieces which the colonists had brought with them. Eventually because of the austerity and simplicity of their lives, a preference for purity of form developed as it did in architecture and furniture, and an American style began to emerge. There were few attempts to reproduce ornate baronial silver, with the symbols of rank, which were the most profitable works of the European craftsmen. For the most part the American smith concerned himself with drinking vessels, such as tankards and mugs, because most American ceremonies were celebrated with healthy belts of beer and other spirits.

The earliest colonial domestic adventure in design of metal objects was the production of spoons. The form of spoon went through many changes from the heavy-bowled Puritan type to the early 19th century fiddlebacks. Tea and coffee pots were unknown until the end of the 17th century, and few are found antedating 1750. The consistency of simple forms in American silver is demonstrated by an almost universal lack of surface embellishment. Chasing, repousse, embossing, gilding were almost unknown. Eventually engraving and some minimal carving became the standard form of decoration. Because of the simple austerity practised, wedding bands and shoe buckles were the chief body embellishment.

The silversmiths settled on the east coast, principally in Boston the leading trading centre with Europe, New York and Philadelphia. Little work was produced south of Baltimore. The original European craftsmen who migrated to the New World retained the rigid traditions of the English guilds. Their native-born apprentices adhered to the practice although a strong central guild system did not develop. Government agencies did not impose any regulation, and the smiths themselves did not demand hallmarking, dating or standard marking. The one exception to this rule was in Baltimore where an assay office was supervised by elected silversmiths. Date letters or full marks were never established as required. The mark on American silver consists of the maker's mark (initials or full name). Despite the lack of guild or civil edict requiring marking, it is remarkable that almost no examples of fraudulent practice were observed.

The successors of the outstanding European-trained smiths included Paul Revere, who migrated from France, and his son Paul Jr. The degree of excellence of the work of Paul Revere Jr. is overshadowed by his political activity prior to the American Revolution, but he ranks among the superior metalsmiths produced by Western culture. His experiments with copper-plating and his mastery of engraving led him to publish political cartoons to express his contempt for British rule and helped to plant his historic niche as a master of silversmiths and as an American patriot.

By the mid-19th century the highly individual skills of the smith were largely conceded to the machine. A few smiths survived and carried on the tradition of the field but were forced to diversify their interests and work as embellishers for gunsmiths, in everything from silversmithing to jewelery-making, repairing and refurbishing old silver and even to precision-manufacturing machine parts, false teeth and prosthetic devices. To appreciate the radical change in the demand of the silversmith's role in his culture, one authority has suggested that at the time of the American Revolution there were approximately 700 classically trained silversmiths serving a population of four and a half million. In 1940 with the continental United States approaching 165 million, only eight classically trained silversmiths were active.

The unlikely combination of several factors may eventually re-establish metalsmithing as a significant allied field in the arts — the impact of World War II with rapid advances of technology, educational opportunity never before available, the willingness of educational institutions to explore new avenues, a wise legislative program which recognized the value and produced the G.I. bill, curiosity about fields which had been deserted, extreme shifts of interests among young people who had great mobility and determination to explore their own life patterns without family tradition or restraints, and a program instituted by a smelterer manufacturer of precious metals, Handy & Harman Co. This company in 1946 instituted a program whereby it brought European-trained carftsmen to the U.S., the first being from the Sheffield school in England, from Sweden and the Netherlands. They conducted workshops and produced films, and the impact of their rather limited summer programs was powerful. Centres began to form. The School for American Craftsmen, Milwaukee Vocational High School, Cleveland Institute of Art and Cranbrook had begun rediscovering old processes and techniques, all with a peculiarly new American direction — innovative, inventive, not bound by tradition, guild or master.

To illustrate, we adopted the technique of the dental technician to extend and perfect precision casting. We applied a practical knowledge of physics and mechanics to problems not readily accessible in old texts. We invented new techniques and new methods to achieve our ends. In our shop at Cranbrook we have collectively devised a new Masonite die technique which offers the opportunity for mirror image pieces joined by make shapes that could not be brought about by any other means; devised commercial photo engraving techniques to produce a three-dimensional casting from a two-dimensional drawing; compounded a fire scale preventitive (among the classic problems of the silversmith has been fire scale — by some happy kitchen chemistry we found a preventitive); compounded a patina for copper-based alloys which produces color in 24 hours; experimented with electro-forming as a substitute for casting; experimented with metalizing as a substitute for casting; introduced millefiori techniques using contemporary bounding agents; introduced a formal course of study in materials' scrounging.

(Cranbrook's metalsmithing department has over the past five years received from a group of citizens of the community moneys and services in excess of $95,000 which makes it possible for Mr. Thomas to take his students to London, England, for a tour every two years of school, Goldsmiths' Hall and the studios of craftsmen. The fourteen citizens who make this gift include a surgeon, an oceanographer, botanist, a junk man, machinery dealer, auctioneer, dentist to whom Mr. Thomas gives a free course on a once-weekly evening basis during the academic year.)

We do not now, nor have we ever possessed, an authentic aesthetic continuity in America in the field of meta smithing. Because the American craftsman had left his teachers and tradition far behind (in Europe), he had to find his own way. He developed his own highly individual style uncomplicated by master, guild or established rules of taste.

Since World War II a remarkable resurgence of interest in a uniquely American art has come about. In the field of silversmithing, growth has been stimulated by the major industrial producers and by a small group of schools which began to experimen with courses in metalsmithing.

BOOK REVIEW
by Hannelore Gabriel

Chicago Metalsmiths, 160 pages, 214 illustrations, cloth, $12.95
Chicago Historical Society

Sharon S. Darling, curator of the Chicago Historical Society delves into Chicago's beginnings in 1804, when white settlement began and researches metal working of the area.

She covers early metalsmiths who fashioned commemorative hollow ware and spoons through to the 19th century industrialization with mass manufacturing. Listed are Chicago's metalsmithing shops headed by the famous Kalo Shop, founded by Clara Welles which emerged from World War I as Chicago's most notable producer of handwrought silver and only closed in 1970. Many of the European metalsmiths who are listed in this book, found their way to this shop to gain a solid basis for their own start in business.

The book closes with a lament that too many of the metalsmith's shops had to close down due to the rising costs of manufacturing and of lack of skilled craftsmen although Ms. Darling notes a revival in jewelry making as in recent years a number of goldsmiths' shops are springing up.

Depicted are the artisans, their workshops, their hallmarks, and their products, which range in size and variety from rings and watches to trophies and andirons. Whether intended for personal, household, or religious use, all articles were made from silver, gold, copper, brass, or aluminium.

The book was published in conjunction with the exhibition "Chicago Metalsmiths" on view at the Chicago Historical Society in summer 1977.

BOOK REVIEW
by Chuck Evans

CHICAGO METALSMITHS
by Sharon S. Darling

Published by Chicago Historical Society, Chicago, Ill., 1977

Before conveying my enthusiasm for the new book CHICAGO METALSMITHS by Sharon Darling, I will preface by confessing that my previous experiences with most historically related works consisted of a superficial skimming and a brief look at the illustrations. Those few books dealing with American metalsmithing have fallen short of drawing a clear picture of the interrelationship between the works, the artists and their culture or society. Ms. Darling's book does exactly that, and in a style which is enjoyable to read.

CHICAGO METALSMITHS places the metalsmiths and their work in context with the Chicago area from 1804 to 1970 and outlines three distinct periods: 1804-1890, 1890-1918, and 1918-1970. In terms of Chicago history, its cultural composition, technological growth, its logistical and geographical location, the author clearly shows how these specific dates or periods developed. She shows how Chicago, more than any American city, symbolized the country's growth from primarily an agricultural society to one highly technical.

The period 1804-1890 outlines the metalsmith's place as a maker of simple trade objects or trinkets, and offers a unique view of their dealings with the Indians and large trade companies. Many of these earliest metalsmiths are discussed in terms of their origins, their development, their work, and how these factors were interwoven with the period's social, political, cultural, and economic structure. The reader is led through the early trinket-making, spoon-making, and via historical and technological paths, through the development of a large hollowware industry.

The second period, 1890-1918, "A Renaissance: The Arts and Crafts Movement," was to me the highlight. Ms. Darling's approach to integrating the ideals and work of people like William Morris, Charles Ashbee, Christopher Dresser and Arthur Mackmurdo into the development of American art nouveau was clearly defined. The book drew a wonderful picture of a large city ready and working toward reform at many levels: education, political, cultural, economic, and social. She shows how the philosophies of the Englishmen, Morris and Ashbee, were meshed with their contemporaries of Chicago and how the reform atmosphere jelled with their ideals. Her descriptions of the many community-oriented workshops, their directors and craftspeople provided almost a personal look at how the many shops grew. In her coverage of individuals close to the development of the period, the author provides the reader with adequate quoted dialogue from those particular people which helps make this section so clear and interesting. As in the previous section, the section is well illustrated and captions give added detail.

The contemporary section, 1918-1970, "Chicago's Modern Metalsmiths," outlines the decline in handcrafted metalwork after WWI, the reasons, and how eventually the movement gained new strength. Ms. Darling interestingly attributed the re-growth to several factors: successful small shops, the influx of train immigrants, some merging of small shops with large retail establishments, the impact of Scandanavian design on American taste and the realization on the part of the public that handcrafted work could be obtained as cheaply as precious metal made by machines. The modern section gives credit to a number of shops and individuals having played a significant role in the growth of metalsmithing. The story of Chicago's Kalo Shop alone would make an interesting book.

While reading the book, I realized there must have been parallel developments and cultural changes in cities throughout the country, interesting facts which for the most part have gone unpublished in one body.

One point the author makes might possibly raise a few eyebrows. She expresses concern that present university metalsmithign programs do not provide enough practical experience to equip a student for a livelihood as a metalsmith. Any comments?

CHICAGO METALSMITHS steps out of my pre-conceived mold of historical books. I read and enjoyed the book in one sitting.

Peters Valley Craftsmen, Oct. 8-9, Blacksmithing with Harvey Brotman and Jewelry with Hiroko Pijanowski. Oct. 29-30, Blacksmithing with Gary Lee Noffke and Jewelry with Barbara Mail. Nov. 12-13, Blacksmithing with Dick Sargent and Jewelry with Bob Natalini. Applications: Peters Valley Craftsmen, Layton, N.J., 07851.

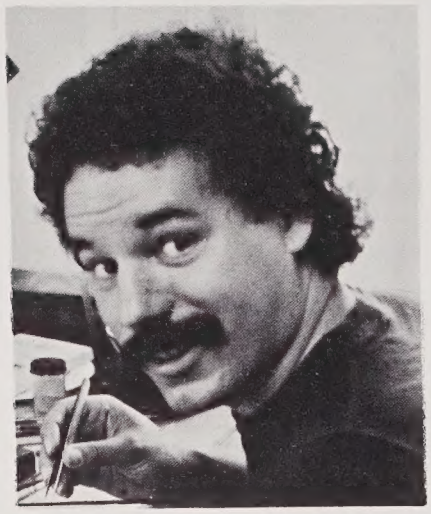
Seminar '78 Announced. Jan. 15, 1978. The workshop will go from Monday morning thru noon on Saturday the 21st. There will be six seminars for the working studio craftsman including metalsmithing with Heikki Seppa. Enrollment is first-come first-served. Scholarship applications for Seminar '78 are available at League headquarters, LaSalette Seminary, Enfield, N.H.

Photo Images/Soft Jewelry. Brookfield Craft Center, Box 122, Brookfield, Conn., 06804. Oct. 5-6, 10 a.m.-4 p.m., tuition $30.

Cloisonne Enameling. Brookfield Craft Center, Box 122, Brookfield, Conn., 06804. Oct. 8, 9, 15, 16, 10 a.m.-4 p.m., tuition $52.

INTERVIEW WITH JAMIE BENNETT

by Jim Cotter



Jamie Bennett

A biographical interview of Jamie Bennett by Jim Cotter at Summervail, Rocky Mountain Metalsmithing Symposium, Vail, Colorado, July, 1977. Jamie Bennett is an assistant professor at Memphis Academy of Art where he is teaching metalsmithing and drawing. Jim Cotter is co-owner of The Gold and Silversmiths of Vail, a retail outlet for custom jewelry, and coordinator of the Summervail Metalsmithing Symposium and Workshops.

J.C.—What got you started in metalsmithing?

J.B.—After completing a bachelor of business administration at the University of Georgia in 1970, I went to work for an ad agency in New York—didn't like it—went back to Georgia and took some painting and ceramic courses. I knew a few people in metal and decided to try it. At first I found it an unyielding media, but after a course or so I really began to enjoy its range of possibilities. I did my graduate study with Kurt Matzdorf and Bob Ebendorf at the State University of New York in New Paltz. I graduated in 1973, I think.

J.C.—How old were you?

J.B.—I was about 24, somewhere in there.

J.C.—How are you affected by doing workshops? Are you used to them by now?

J.B.—I really enjoy the atmosphere of a workshop — there is an anticipated air of excitement and tension. I'm not quite convinced that a great deal is learned. Certainly, there is information exchanged, but I believe the strongest benefit is the energy produced. I can't ever remember coming home from a workshop or lecture and not being excited about getting back to work. That goes for workshops I've taken as well as given. One thing I would like to see more of is the symposium format where dialogue rather than demonstration is emphasized. I believe there is sufficient technical information available at most places now, much more would be overkill. What seems to be understated and even avoided at times is formalized attempts to examine how we perceive ourselves as metalsmiths — are we a group of romantic revivers of some ancient art form or do we plan to ignore the comforts of tradition and custom and really make an attempt to develop work from a new perspective. I'm not saying these are our only two avenues, nor are they mutually exclusive, but it sure would make for an informative symposium or forum. Maybe you should think about that for next year here in Vail. As for my getting used to workshops — no, I still feel speedy during them — I guess I haven't yet figured out what to anticipate. I do give basically a technical workshop, but I try and make it clear that no matter how much technical facility you have, your work won't be of much consequence if you're not conscientious about content.

J.C.—Is it true that women have written and requested your filings?

J.B.—Rumor, mere rumor.

J.C.—What are common requests of you during your workshops?

J.B.—Do you mean of a serious professional nature?

J.C.—Of course!

J.B.—Oh, well probably, how-did-you-do-this kind of question. It's amazing how thorough some people can be at workshops. I mean they break a piece down bit by bit. I give the information but I sometimes wonder if some participants ever stop to see what they're looking at. Generally I try and cover as much as I can, on both technique and content, hoping that someone may pick up on something and challenge it. This allows for the opportunity to go off on a subject which may be very important.

J.C.—Does that sort of thing put pressure on you to perform like a sexual athlete at times?

J.B.—Well, let's be honest, there's a lot of performance attached to workshops, and we all know the romantic and sexual overtones of performance—someone said that!

J.C.—You obviously wanted to succeed. When did you realize your potential?

J.B.—I think we are all given cues to our potential. In our area we can calculate by exhibitions, reviews, publications, lecture invitations, peer response, and so on. I imagine the first real means of positioning myself was a show I was in as a graduate student at the Museum of Contemporary Crafts. People were very positive about my piece in the exhibition. I remember feeling the piece wasn't that strong and I could do much better. I think it probably helped to be egotistical and self-centered, that along with a hell of a lot of serious work. You're right, success is very important to me, but my work is more important.

J.C.—There are a lot of imitations of your work. Does anyone, that you know of, do it well?

J.B.—Mrs. Gladys Cravits of Peekskill, N.Y.

J.C.—When did it occur to you that you were worth more than the $50 the Summervail Symposium paid you?

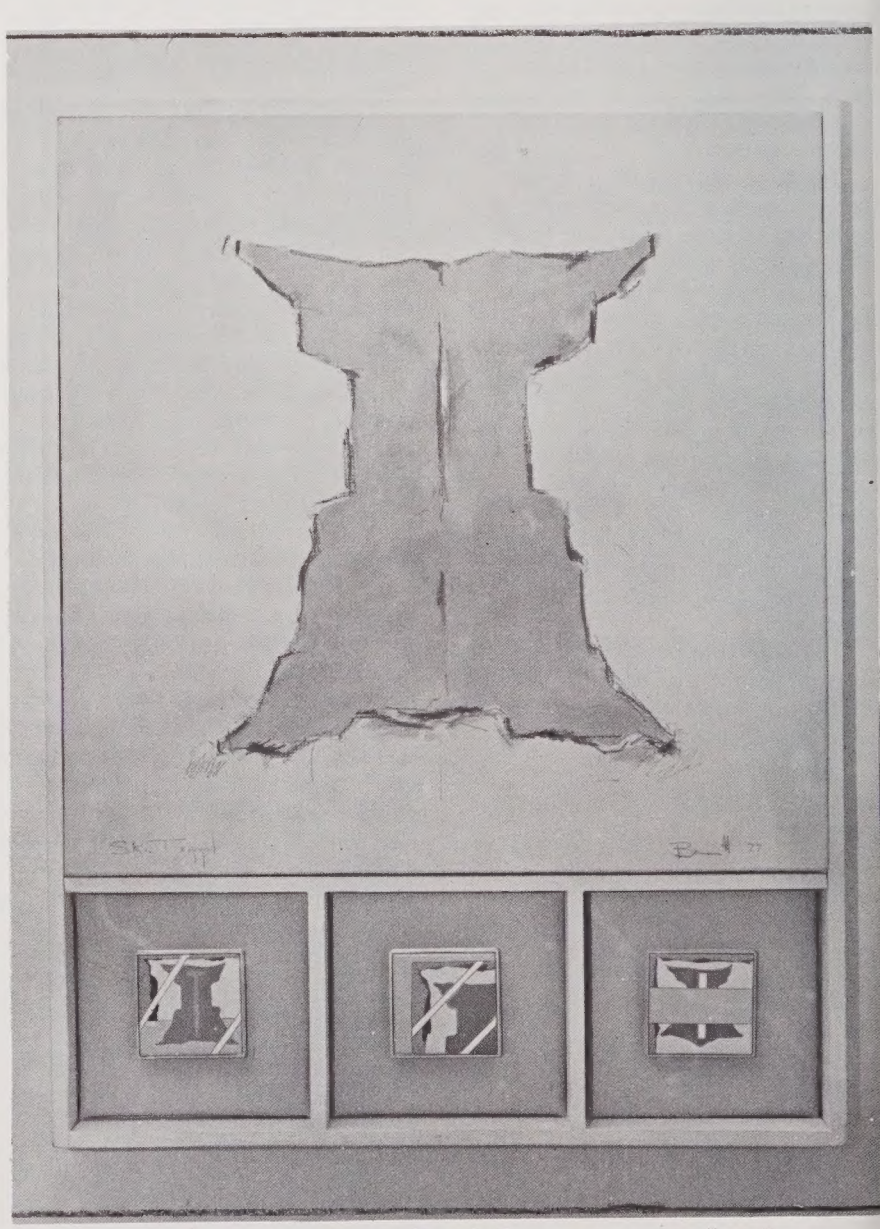
J.B.—What fifty dollars?

J.C.—Where did you grow up?

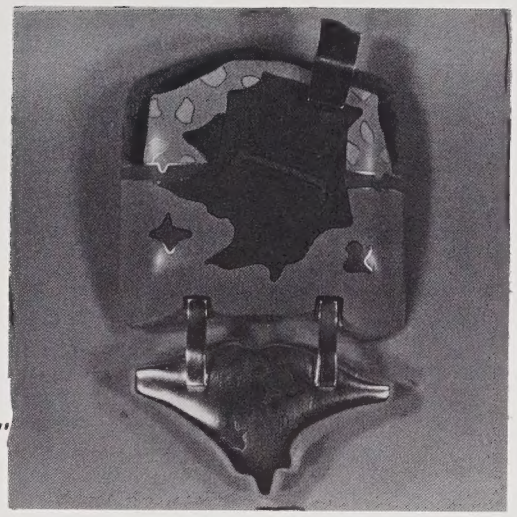
J.B.—On the Jersey side of Philadelphia and in New York City. How did that question sneak in here?

J.C.—Have you thought about the influence you and others in metal have on others?

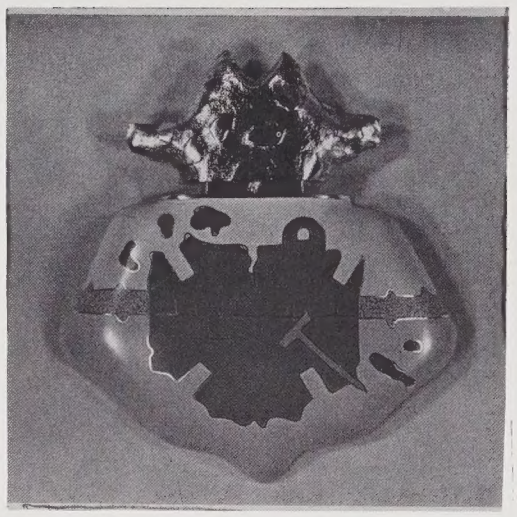
J.B.—Certainly. I think the impact is sometimes frightening. In workshops, lectures and classrooms, we bombard students with slides, processes and pieces to a point where inbreeding is practically inevitable. If a student performs with a certain degree of intelligence he or she can pretty easily turn out very formidable avant-garde metal pieces guaranteed to please their instructor. This is probably the inevitable result of academic art, but we should be more conscientious of our students making observations outside our media as well. Perhaps, point out that ideas and concepts are formed by direct reflection on experiences not by indulging in hand-outs.



Jamie Bennett, 3 brooches with acrylic painting on canvas, sterling silver, enamel, acrylic, 19" h.

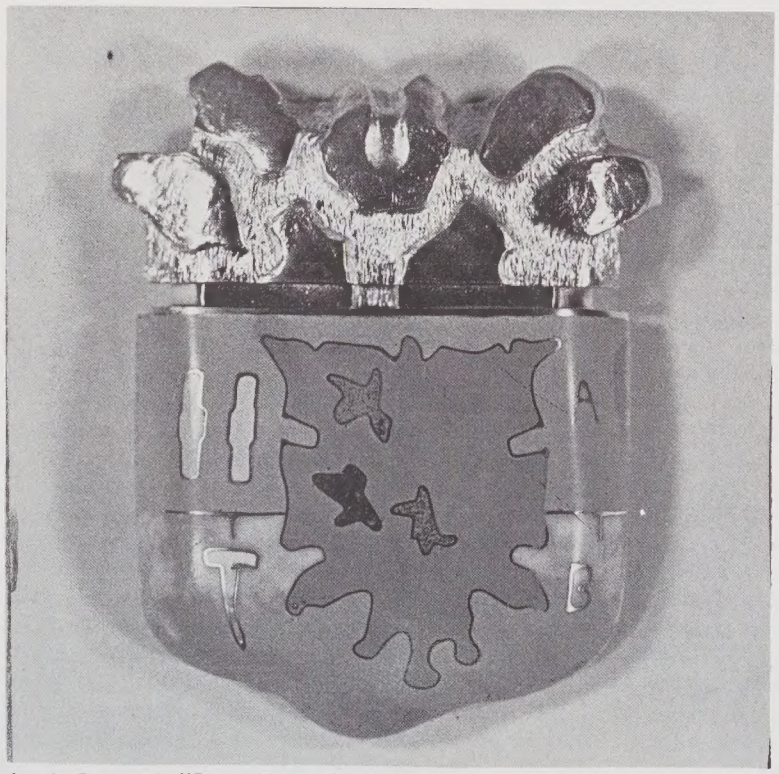


amie Bennett, "Taped Skin Form," rooch, sterling silver, cloisonne namel



Jamie Bennett, "Silver Fleece Kit," brooch, sterling silver, cloisonne enamel

J.C.—Is there anything in metal going on presently that you like?
J.B.—I think there's a lot of exciting things going on in the arts in general right now — I think the 70's is an important time to be developing in all media. There is a great potential in metal which I look forward to.
J.C.—Does money mean anything to you?
J.B.—A great deal. I generally live slightly beyond my means — I indulge. This, theoretically will make me aspire for a means of increasing my income, I think?
J.C.—What have you done to market your work?
J.B.—This may sound like a contradiction to my last statement, but I've up til now done little to market my work, and therefore have made little money off of it. Unfortunately, I assumed for the last couple of years that the large gallery and museum invitational was a market, I'm finally figuring out that for me it is not. I do believe these exhibitions are very important for exposure and as an educational tool, but they are not geared for sales. What I'm trying to do now is work with a single gallery with a professional staff that is capable of developing a clientele for my work. I believe there are potential metal and fine jewelry collectors out there, but they must be able to see a group of work over a period of time. Hit and miss shows with a hundred artists showing one or two pieces each does not give a buyer a chance to make a judgement, they're so overwhelmed, it's easier to walk down the street to Tiffany's or Lansky's and buy what they already know and feel comfortable with.
J.C.—Are you anxious about someday working in a new medium?
J.B.—Not necessarily anxious, but I don't have any media prejudices on the other hand. I don't think it's wise to try and play Renaissance Man and do a little of everything, but it is possible to ease into another media, given a certain amount of facility. For instance, right now I'm working on combination acrylic paintings and enamel pieces. It's possible if I feel the paintings are more successful in carrying the image I'm after than say the enamel, then hypothetically I could begin to do more painting than enamel.
J.C.—Have you ever seen an analyst?
J.B.—Yes, in fact I saw hundreds of them at a convention in Atlantic City. I think it was in 1970.
J.C.—Do you have any theories why so many talented people are so insecure about their talents?
J.B.—It's pretty obvious that insecurity is a result of position. The trouble with talent is there are no analytical means of measuring that position. There's no difinitive gauge. We all want to make it. But suppose you're not getting the attention you think you deserve, without a well balanced ego, you're doomed to insecurity. Thank goodness, I feed my ego and only suffer from healthy insecurity.
J.C.—What do you mean — healthy insecurity?
J.B.—A certain amount of insecurity creates genuine competition — this is healthy and good for the media. Theoretically, it should improve the consequence of our work. But some people become so insecure they rely on unorthodox methods and tricks to carry their work rather than spending the time thinking about the content of the work and where it's going.
J.C.—Do you ever feel pressure to produce pieces?
J.B.—Yes, I do. But I finally feel I'm going to be the one creating the pressure. For a long time (at least to me a long time) I would perform for shows, basically invitationals. This is reasonable in proper proportion. But if the artist is not conscientious it can be a leveling factor. Invitationals and juried shows are one of several ego builders—probably the most tangible. What can and does happen, however, is we need a little boost so we do this show and need another, do another, until we begin to produce for shows — and forget to stop and review the development of our work. We merely elaborate on what has succeeded before. With so much performance there cannot possibly be enough time to analyze one's work and I firmly believe without analysis there can't be thought, instant stagnation.
J.C.—Can you comment on your interests in junior high and high school? I understand you were All State in Midget football — any comment?
J.B.—I was your near-basic student—a bit of a delinquent up until my last couple of years in high school. I hung out with a pretty rough crowd. I even spent a year in a Catholic Military Academy — I don't believe it! — I straightened out right after that. No, I have no comment on my ability as a potential football great.
J.C.—Do you have sexual fantasies?
J.B.— Sure . . .
J.C.—What did your parents do for a living?
J.B.—My father was a Lieutenant Commander in the Navy, he died when I was a kid, I really don't remember him. My mother, who died about six years ago, was a designer for women's fashions. A very good one. She was an important influence on my life. She was the matriarch over our whole family, being consulted in most family decisions. I think if my mother taught me anything, and she taught me a great deal, it was the importance of confidence and how to maximize one's abilities. We would actually sit down on Saturday mornings and discuss it. Incredible woman! I do come from a reasonably large and very close family where everything is still done by group proxy.
J.C.—What do you do for excitement?
J.B.—Other than enjoying my work and friends, including my wife Linda, I like to cook. I prefer opera, the classics and jazz in music and I can't believe it, but I'm gaining a curiosity for country-western, don't tell anyone. Excitement — that's a really hard word to put activities with.
J.C.—What was it like to win the National Ring Competition?
J.B.—Definitely a highlight — I take most things seriously, so I was enthused! Actually, with all the lightheartedness and puns aside, the concept of such a show is exciting and necessary.
J.C.—What are your future plans?
J.B.—I've never shaped plans — how about goals? Money, comfort, success, money . . .
J.C.—What are your feelings about this type of interview?
J.B.—Actually, this interview isn't much different than the talk we had at Alfie's Bar last week.
J.C.—Is there anything you would like to close our interview with?
J.B.—Well, Cotter, I guess I should plus Summervail and say how thrilling it's been here, working with the symposium group, eating all that Mexican food, and sniffing all this fresh mountain air, but such an indulgence wouldn't be fair to Penland, Haystack, Brookfield, Peters Valley, Naples Mill or Arrowmount.



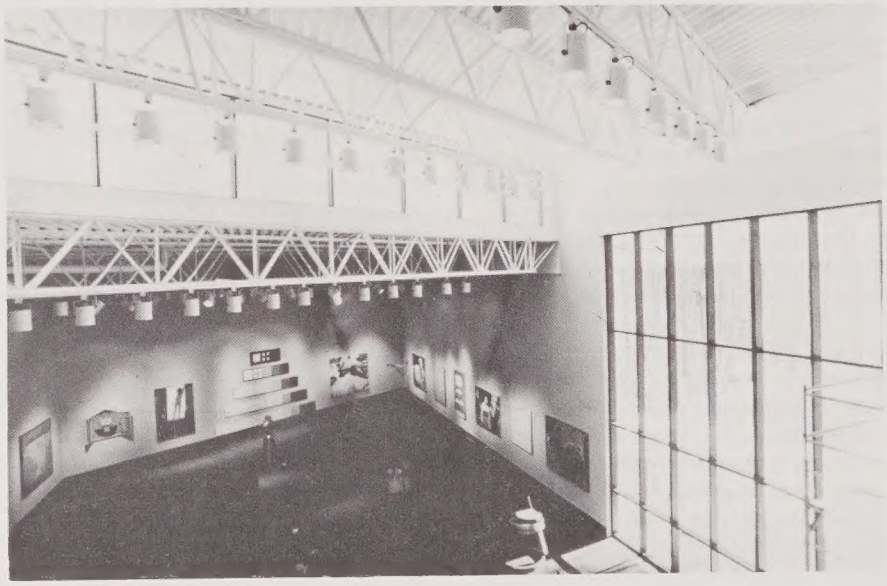
Jamie Bennett, "Silver Fleece", brooch, sterling silver, cloisonne enamel

SOUTHEASTERN CENTER FOR CONTEMPORARY ART (SECCA)

Interior shot of main viewing gallery.

"People ought to have a chance at anything that enriches the quality of their lives."

—James G. Hanes



SECCA is a non-profit exhibiting and educational art institution serving the artists and public of 11 Southeastern states: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia.

From modest beginnings in 1956 in a piano warehouse in downtown Winston-Salem, SECCA has made several moves and name changes before arriving at its present location on Marguerite Drive in the former home of the James G. Hanes family.

Although SECCA's purposes have remained constant throughout the years, a variety of approaches and a continuous evolution of the original concepts have been necessary to meet the needs of the artist and of the public. The founding members envisioned a center where the works of emerging as well as outstanding regional artists could be exhibited, sold and reviewed by juries of national artistic reputation. They also understood an education program was needed to foster awareness, appreciation and participation in the visual arts.

During its formative years SECCA energetically pursued its goals. From volunteers to a parttime manager to a full time staff, a strong professional administrative and artistic team has emerged. Volunteers trained by the staff and Friends of the Center continue to enrich and extend SECCA's programs.

An increased professional staff and improved facilities and equipment have made possible an expansion of the Center's educational and exhibition programs.

Contact between the artist and the public is encouraged through exhibitions, lectures, slide presentations, process demonstrations, symposia, film series and experiential activities. Any of these programs can be designed for individuals from preschool to the elderly. They may occur within the gallery, in public places or be taken directly to the participants.

The in-school program, conducted by staff and volunteers, complements and supplements art education in the public and private schools. CLUE, Creative Learning in Unique Environments, is a program conducted in the gallery for children in the primary grades. Taught by the educational director, CLUE is an example of a program designed to fit a specific need.

Under the leadership of the director, SECCA initiates contacts with the business community and governmental agencies to gain commissions for artists when these organizations undertake construction, renovation and beautification projects. Likewise, these groups contact SECCA for recommendations on their art acquisitions programs.

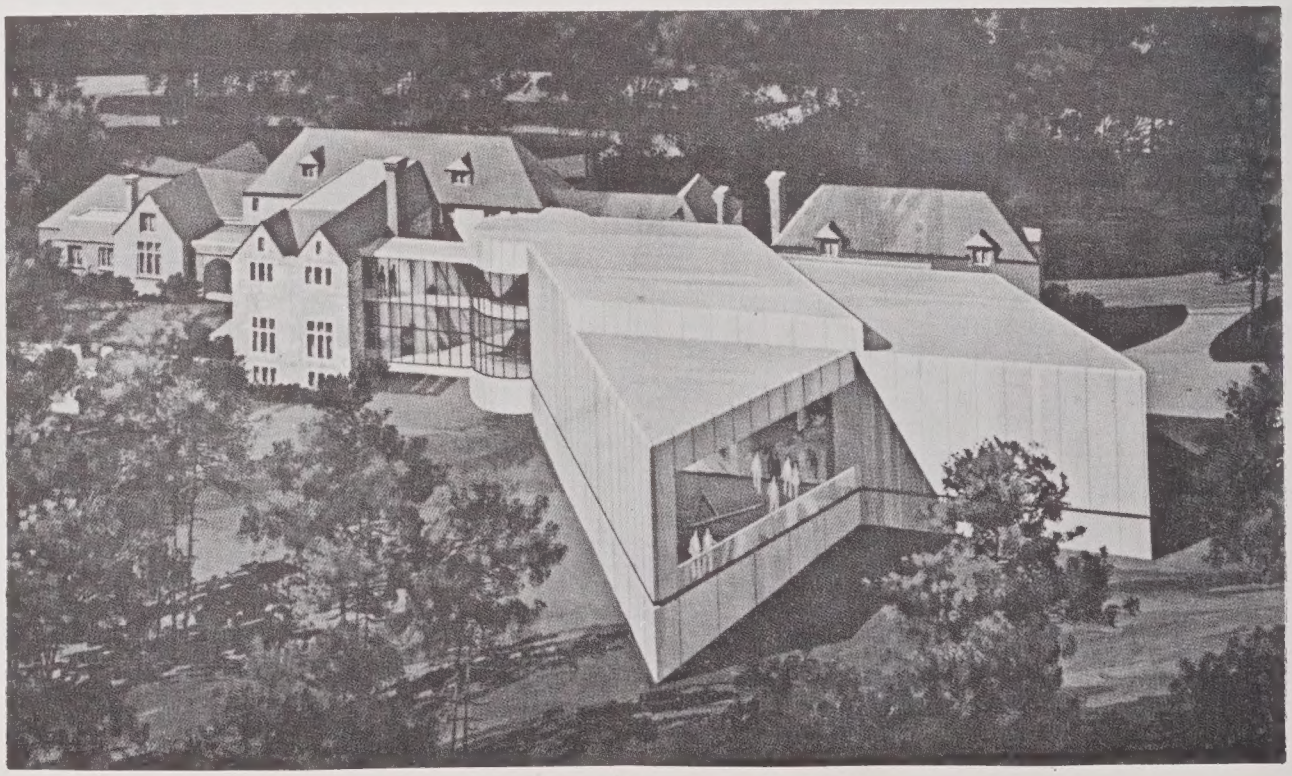
Serving as a resource for the artists and the public is a growing role being filled by SECCA. Through service on the National Endowment for the Arts "Arts in Public Places" panels, the director has been instrumental in placing the fine works of southeastern artists in prominent locations throughout the region.

SECCA operates an informal arts employment referral service. Both individuals seeking jobs and institutions seeking artists and arts management personnel use the Center for this information. SECCA frequently recommen artists for major scholarships and grant

In 1975 an innovative program cosponsored by SECCA and the NEA identified seven outstanding regional artists and granted stipends to them for their work. Competition for the Southeastern Fellowships program attracted over 1,000 applications from eleven southeastern states.

Arts advocacy has gained increasing importance in monitoring the welfare of the artist and the public. SECCA has actively supported revision of legislation unfavorable to the livelihood and creativity of the artist such as certain copyright and tax laws. The Center has urged support of legislation which would preserve, protect and beautify the environment.

SECCA's exhibition and outreach programs were spawned from a small building in Old Salem, the Moravian restoration. The Center's new home, given through the foresight of staunch arts and community benefactor James G. Hanes, launches SECCA into a new era of service to the artist and the community.



 Architect's rendering of Secca.

Exhibition, administrative and educational space is more than four times greater than SECCA's former home. The enlarged gallery space will allow a variety of media to be exhibited simultaneously. One gallery will display photography. Complementing this program will be a slide reference library of southeastern artists. SECCA will document on slides every work exhibited in its galleries. This library will serve as an historical resource on the growth of southeastern art.

The English style residence and its contemporary gallery addition rest on a wooded site which offers new opportunities for out-of-doors art experiences. In addition to grounds beautification being conducted by the Winston-Salem Garden Club Council, SECCA plans an exhibition walk. Periodically the walk will change course and exhibits. The gardens will provide appropriate settings for large sculptures and other works previsouly not possible in limited space.

The Rockefeller Foundation has funded an artist-in-residence program to be co-sponsored by SECCA and Wake Forest University. Nationally and regionally known artists will live and work in the Center's garret apartment. Students, artists and the community will have the stimulation of interacting with major talents.

The Center's shop extends SECCA's programs by offering art books, posters, cards, games, crafts and other quality items that are educational as well as enjoyable.

In 1977-1978 SECCA will expand its traveling exhibits program and will place shows in key museums and galleries throughout the region.

At the heart of SECCA always is the artist. On a single visit a viewer may see sculpture, paintings, prints, photography and crafts that reveal the unique vision and creative imagination of the southeastern artist. The new Center will present a changing panorama of the finest contemporary arts being produced in the southeastern United States.

SECCA aims to bring public together with art and artists through exhibitions, films, lectures, media demonstrations, in-gallery and in-school education projects, after school and summer art experiences, community and regional outreach presentations.

It has a twelve-month calendar of changing gallery exhibitions, traveling exhibitions, tours, special programs, and conferences. Exhibits and tours the works of between 200 and 300 artists each year, through invitational shows and annual juried Southeaster open competitions. Provides staff lectures, judging, and consultancy services to the region.

SECCA also offers consulting services to corporate collecting programs and art organizations, contacts business and government agencies for commissions, maintains an active program for placing art in public places.

THE LONG AWAITED "FUMERO'S GLOSSARY GUIDE TO CRAFTS COMMISSIONS"

by Jose Fumero

(reprinted from *The Arts Journal*, Vol. 2, No. 9, June, 1977, by permission of author)

After receiving Jim Gentry's letter asking me to address myself to the "characteristics of craftspeople seeking commissions", I assumed he wanted me to speak about the "C's" of commissions, so, not quite in order, here they are . . .

Catch Client — That, through any means at your disposal is "numero uno", number one in the order of the day.

Custom Job — Once in your icy grip, the client must be told that the commission once completed, is individual, one of a kind, & only for him.

Careful Cost Calculations — I use a small pocket calculator to figure this, so that I can come up with exact figures. The following is a cost sheet for an imaginary wall hanging 15'x9' or 11 square yards. This is based on the commission taking six weeks:

1—materials: per square yard, at 2 lbs. per square yard at $10.00 per lb., $300.00
2—backing: linen $30.00 yd. at $10.00 a square yd., $150.00
3—Jose's labor (very cheap at that is $10.00 per hour, based on a 40-hr. week; of course, I am allowed several coffee breaks a day, lunch hour, boy's room break and several other goodies) Labor—$2400.00
4—assistant labor at $3.00 an hour based on a 40-hr. week, that is, when she doesn't come in late, and takes time off for coffee, and besides I keep watching to see if she takes time off for smokes, well anyway—assistant labor, $960.00
5—20% overhead (since I own the overhead or studio it goes to me), $762.00
6—10% styling/advertising (well, I did the styling, therefore, I get this too), $381.00
7—5% sales (who did the selling? I did, so I get this too), $190.50
8—5% travel (it is my car so why shouldn't I get this too?) $190.50
TOTAL = $5,334.00
9—100% profit (multiply by 2) = $10,668.00

Clients deal in round figures, so it is better to take it to a round figure, $12,000.00. On the vasis of $50.00 per square foot, it would be $6,750.00. If you double that to include profit it comes to $13,500. Since that is the highest, that should be the accurately computed figure you give your client, $13,500.00.

Conscience — Oh, well!

Conniving Cuban — That is what some of my clients call me!

Catastrophy — That is, when you make a wall hanging, and when you install it, the walls collapses because the hanging is too heavy.

Chablis — It does not hurt to have a little wine around to help you along as you proceed with your commission.

Chutzpah — This is an old New York expression for push, aggressiveness, remember you must sell your commission, no matter how, give it the 'ole college football team try". PUSH, PUSH, PUSH. And, as the curtain comes crashing down, you bow to the clapping, clasp the check to your chest and celebrate with champagne.

Creativity — You must always be aware of the area you are working with, the price restrictions and within these boundaries to be as creative as possible.

Cost Consciousness — Remember you are not running a charity organization, figure out your costs.

Conceptual — Do not explain to your client anymore than you have to, it will be a vague cryptogram to him.

Calendar — Be sure you plan your time to make delivery. Allow for supplies not being ready, assistant not coming in on time, etc., etc.

Calibrate — Be able to put people, supplies, time, or whatever together.

Campaign — Make a concentrated effort to be known by artists, craftspeople, architects, interior designers, gallery owners, museum directors and pocket book decorators.

Candid/Candor — How open can you be with the client? How much can you tell about all? I prefer to gloss over as many of the facts as possible, the client will only become confused.

Canvas — Continually keep your eyes open for future commissions by seeing what is going on in large new buildings and who is doing the interiors.

Capability — Are you fully aware of what you are able to do?

Credit Check — Be sure your client is able to pay and always get at least 1/3 down as a deposit to cover your materials if the job falls through.

Capacity — How large a commission can you handle in your work space? How large is your head in exploring new areas to work with?

Commitment — When you take on a large commission, remember, you must put in many hours of work, so no socializing for a long time.

Contract — Always! But always be sure to specify all details, if you are not sure as how a contract is written get a lawyer to make a form that will cover most contracts, but get it in writing.

Committees — Be prepared to go to many, many meetings with the "committee". On certain projects, you will find that the committee keeps changing. But do not despair, always bring with you everything you have done in the past and get ready to make changes.

Contingency — Allow for delays in time lost because of materials that did not arrive on time, your help got the swine flu, your method of construction turned out to be the slowest, and on and on . . .

Catalogue — Keep pictures of your work in progress and installed. It helps the client to visualize.

Charm — Remember, dress for the part. Do not wear gypsy clothes when you go to a church commission. Try to wear the proper costume for the part your are playing.

REED & BARTON GOES CRAFTY

by Annalee Gold
JC-K Contributing Editor
(reprinted with permission of
Jewelers Circular-Keystone)

Would you believe a venerable silver flatware company hiring a bunch of craft artists to create silver jewelry?

Craft artists? Those one-of-a-kind types who live in the woods and don't cut their hair?

Reed & Barton did it. The company hand-picked five and told them to express themselves in silver. The result, Reed & Barton's Signature V collection, represents an innovative collaboration between art and industry.

The jewelry looks pretty nice, too. There are 28 pieces, to retail at prices from under $100 to $400. They're for women, but some can be worn by men.

A year ago the Signature V collection was just a gleam in the Reed & Barton managerial eye. Sales of a group of Damascene jewelry had doubled in a year; those figures kicked off the idea of a more substantial collection.

The search for that elusive "something different" moved ahead when Roger H. Hallowell, chairman of the board of Reed & Barton, met Arline Fisch, a jeweler well known in the world of crafts.

Hallowell is a member of the Board of Visitors in the program of artisanry at Boston University. Ms. Fisch was teaching jewelry making there one summer. Hallowell asked Ms. Fisch to come up with some unusual jewelry suitable for quantity production. And could she find some other people like herself? To do the same thing?

Besides Ms. Fisch, the group, at present, includes Glenda Arentzen, Ronald Hayes Pearson, Mary Ann Scherr, and Lynda Watson. Mary Ann who? Never mind — more about them later, and it doesn't really matter that their names aren't household words. But why craft artists at all?

"We were looking for a free-wheeling approach," says Richard Gillespie, vice president in charge of marketing at Reed & Barton. "We knew that these people would not be tied down to the methodology of industry production.

"They can tell us what women want, because they all do one-of-a kind work and have direct contact with their customers. They are closer to the consumer than we are. They are close to young people, because most of them teach. We certainly don't think of the collection as limited to young people, but we didn't want to bypass them, either. Also, they are all technicians — they forge and solder and weld. So they are familiar with production techniques."

But there is a vast difference between one-of-a-kind production and quantity production, as the participating artists and Reed & Barton soon found out.

Everyone involved realized that one-of-a-kind customers had needs quite different from the needs and wants of the woman who buys jewelry in a conventional store. For instance, the one-of-a-kind customer doesn't mind a dent or hammer mark on the reverse side of a bracelet. To her, it gives the piece individuality, and it says, "hand made". Not so the regular retail customer. To her, a dent is a flaw. She wants a smooth, perfectly finished surface.

New production techniques had to be invented because they didn't exist. How do you produce woven jewelry in quantity — not mesh, but woven metallic silver? It was done. (The woven look is new in jewelry and fashion; watch it take off.)

The process of choosing final designs for production was difficult. "We had to evaluate the work of each artist," recalls Gillespie, "and we had to evaluate the collection as a whole, for balance and contrast. We had picked each artist for a characteristic —architectural, organic, classical and so on. Yet, there had to be a certain unity; a level of tone and taste, so that the collection came together as a whole".

Pretty tricky. Everything had to be different but similar.

One unifying factor is the choice of metal. Everything is silver, with a few touches of gold and vermeil. The prestige of the Reed & Barton name was one reason for hitting the silver standard, but not the only reason. The same pieces produced in gold would be astronomically expensive, and would limit potential customers severely.

"When we talked about silver, we asked ourselves if it might be passe," says Gillespie. "But we decided that our customers would be more interested in the design of the jewelry than in the metal, as long as the metal was precious. They don't buy jewelry as a novelty and discard it in a year. They collect.

"Collectors won't see silver as going 'out of fashion'. Many wearings build sentimental memories and each piece acquires more value."

If silver prices keep on going up, those collectors' items will acquire more than sentimental value.

Collectors will also be encouraged by the way each artist has designed pieces to relate to each other. "Relate" doesn't always mean "match." With each purchase, the customer will receive a booklet, showing other designs by the same artist, a good bid for multiple sales. Every piece will bear the artist's signature or mark.

Shipments are expected to begin in August. A national advertising campaign will break in the fall. Artists will appear in stores throughout the country that carry the collection, to meet and talk with customers.

If the best customer is the best-informed customer, who is better able to inform than the artist who created the jewelry? Besides, guest appearances give customers a feeling of warmth, and perhaps a little story to take home with them, along with the merchandise. "I met this woman, you see . . . and she told me all about casting . . ."

THE ARTISTS BEHIND THE JEWELRY:

Glenda Arentzen: Born in New Jersey, now in New York City. M.A., art, Columbia U.; finishing thesis on patination (coloration of precious metals) for Ed.D. at Columbia. Teaches at Fashion Institute of Technology and at Columbia. Three awards from Diamonds International, two from Cultured Pearls Assn., one Fulbright to Denmark. Also practices pottery making, glass-blowing, bakes fantasy cakes, and sews own clothes.

Arline Fisch: Born in N.Y.C. Now professor of art, San Diego State U., Cal. M.A., art, U. of Ill. Two Fulbrights to Denmark, studied and worked in Australia, Greece, Egypt, Hungary, Turkey and Peru. Author of book, "Textile Techniques in Metal," published by Van Nostrand Reinhold, 1975. Founding member of Society of North American Goldsmiths. Coordinator for R&B Signature V collection.

Ronald Hayes Pearson: Born, N.Y.C. Now lives in old farmhouse on Deer Isle, Maine; supervises blacksmith shop and jewelry workshop. Opened first workshop in 1948 in a chicken coop, producing spun bronze holloware. Work includes religious objects and candelabra.

Mary Ann Scherr: Born, Akron, Ohio. Now associate professor, metals, jewelry, Kent State U. Research in automotive design; has created jewelry containing electronic devices to monitor body functions. Designed apparel, children's books, furniture, games. Has operated her own workshop since 1949.

Lynda Watson: a life-long Californian. B.A., M.A., M.F.A. from Cal State at Long Beach. Now teaching at Cabrillo College, Aptos, Ca. Also taught Summervail Workshop, Colorado Mountain College. Jewelry her passion, wears up to 15 rings at a time, even when working.

RESEARCH PAPER ON SHELL STRUCTURES

© 1977

by Heikki Seppa

In an effort to restore creativity and spontaneity to the realm of metalsmiths' forms, research is currently being conducted at Washington University School of Fine Arts, St. Louis, Missouri. This research began in 1973, and has involved faculty and students alike. The result has been the rediscovery of the hollow shell form, an attendant generic vocabulary, and the redesigning of necessary tools.

Historic Background Against Which New Developments Can Be Measured

Shell structuring may be viewed by many as a new technique; however, examples can be found in museums throughout the world of this kind of work done by metalsmiths which date back to ancient times. These craftsmen provided vessels for functional use and festive occasions, and spontaneous creativity flourished. Today the work of these artists is viewed by historians and archeologists as the embodiment of their particular culture.

With the introduction of the machine to the world of metalsmithing, inventiveness was lost and thus new forms did not evolve. Because of the limitations of the machine, only six rotation surfaces and their 'variations' were possible and these were locked into the craft. In addition, handcrafted appendages, which had tested the skill of the craftsman even more than the central body, began to be made by machines. Large presses turned out designs which were left-overs from the silversmith's past. His creativity went unchallenged and eventually atrophied.

With the discovery of new materials such as plastics and metal foil, came the deathknoll for functional silver objects as they had been used throughout history. Containers and utensils made from these materials were so inexpensive that they could be discarded without a second thought. Consumers' mentality began to disallow functional finery in the home and silver objects became less popular. They were used only for decorative purposes, if at all.

Machines and consumer mentality created a situation in which there was no place for the silversmith. As a result, the number of these skilled craftsmen dwindled until, in the late '30's for instance, there were less than half a dozen in the United States who knew how to raise a vessel from a flat sheet.

It is a sad commentary to note that industry, which had robbed the very heart out of the silversmith by introducing the machine with its limitations, did not find a way to correct the errors, even for its own benefit. Even today industry is digging its own grave by not promoting the use of silver, by not hiring educated talent, by neglecting research and by still hanging on to functionalism which is no longer in keeping with the times.

Metalsmithing In Universities And Art Schools

It was the consciousness of the educators who began the rescue of the lost skills. This was done, not so much for the benefit of the industry, but for the social good.

After World War II, art schools and universities in the United States began to establish craft departments but had great difficulty in finding qualified instructors for the metal smithing classes. As a consequence, they were compelled to educate the educators. However, progress was slow because the technical knowledge spread only as fast as the skills were learned. The available silversmithing instructors in America were either art oriented without much technical know ledge or technically trained without an art background.

Many art schools solved the problem by importing art-craft teachers from abroad. These teachers had good backgrounds and were able to import valuable technical knowledge into the craft movement. The most important contribution was the revitalization of holloware.

Unfortunately, however, the work methods were hangovers from the underdeveloped form cult of the machine age. There were basically only three forms: the domical, the cylindrical, and the cubical. Within' the confines of these simple starting points however many splendid mutations were derived by hundreds of metalsmithing students in dozens of art schools. But it is sad to note that very little holloware activity continued beyond the school years. We can guess the reasons: the customs and habits of patrons had changed; the demand for the ecclesiastical silver had diminished; and, most importantly, there was an absence of exciting, new, designs. Fortunately, in their wisdom and enthusiasm, the art schools taught the raising skills to so many students that at least there is now a strong base on which to start another era of sheet metal work.

Beginnings Of A New Era

In beginning our research at Washington University, we identified the problem and began to solve it by first dividing the metalsmith's work experience into parts. We isolated two major areas of concern for all craft designers in hard media. First, there was the surface enrichment activity which was pre-occupying many smiths totally. They were embellishing old, worn-out basic forms in an attempt to bring newness into their work.

Next they focused on these outdated forms which had been neglected for a long time. The same forms had been used for many years and required the same raising and minimal seaming techniques for their manufacture.On the other hand, these old forms had a great deal of appeal because the volumetric stability lent itself so well to functional application. It was almost impossible to break the cycle.

Futher analysis revealed that the existing literature on gold and silversmithing ignored the development of three-dimensional forms. The basic c design chapters were borrowed from the visual arts, suitable for painters but not for craft designers. Their focus was on the surface design and not the form.

Because of the lack of course content for the study of forms, there was no incentive to go beyond assigned requirements. It was no joy to spend hours of work merely to produce another bowl, or a mutation of a cylinder, let alone mitering corners for the same cubical boxes — same demonstrations, same examples year after year and, worst of all, the same results.

We decided to focus on form rather than surface, but this represented a sacrifice. We had to forgo many exciting surface techniques in order to gain time.

We also decided not to concentrate on the usual volumetric forms and no longer work on the utilitarian objects. Therefore our design options were at a minimum. The only thing left was the medium and we let it dictate to us. Its ductility and malleability lead us toward more organic expressions.

FIGURE 1 - NODUS
NODOID. . .AL

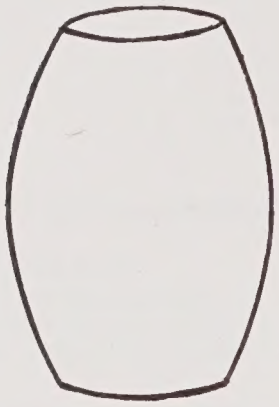


FIGURE 2 - CATENOID. . .AL

FIGURE 3 - UNDULOID. . .AL
UNDULATE. . .D

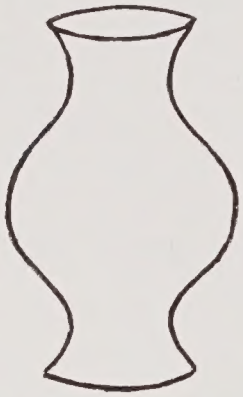


FIGURE 4 - INFUNDIBULUM

Vernacular

To work on the form we needed much more communication than we had available. There was the seldom-used nomenclature of geometric forms, but the language hardly went beyond that. We were horrified to learn that even the old forms which we had used for years did not have professional names. It was embarassing to face this kind of short coming and at the same time speak ponderously about professional traditions with integrity. The sheet metal forms had been "invented" by silversmiths and yet we did not know what to call them.

We could describe the forms, but it had to be in terms of already existing things — by the "it looks like" syndrome. We felt that having to relate so closely to something that was already in existence was not encouraging the creation of something new.

New words had to be put to use. Once we found new forms, we had to find names for them. Following the example of architects who used generic names for forms, we adopted the same practice. As we progressed, forms suggested names and names suggested forms, and our list grew up to 80 form names.

The generic names rendered a host of derivations permitting more fluent nuances of form descriptions. We listed twelve suffixes which could be attached to a name to modify it to suit different meanings. And some of the names we listed were not really generic at all but simply Latin or Greek names for implements. Their remoteness, however, made them more acceptable.

Generic names were given to a host of old forms: see Figures 1-6. Contemporary silver students never had names for such standards like: see Figures 7-9, — let alone the most documented lenti-forms with their respective descriptions: see Figure 10.

FIGURE 5 - SPHENE
SPHENOID. . .AL
SPHENIC

FIGURE 6 - SINUSOIDAL
TAPERED TUBE,
TUBATE

FIGURE 7 - TORUS
TOROIDAL

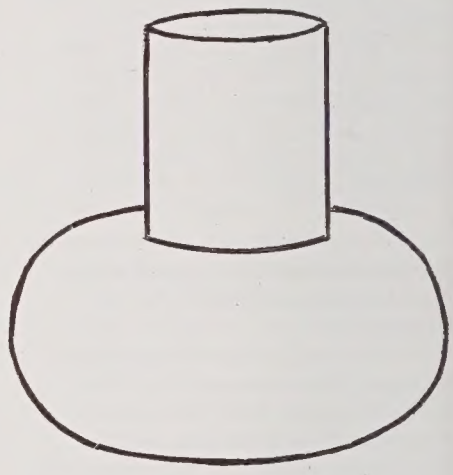


FIGURE 8 - CAMPANULATE
CAMPANULAR

FIGURE 9 - CYMBI FORM
SCAPHOID
NOVICULAR

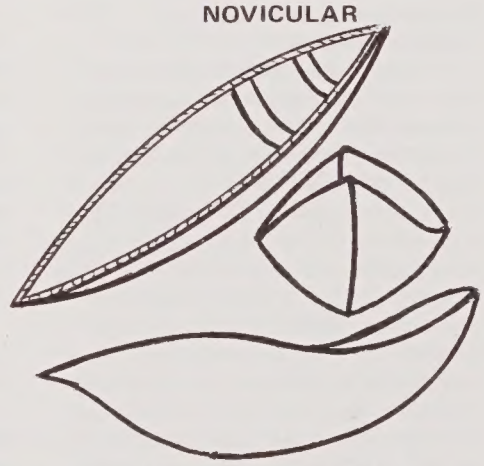
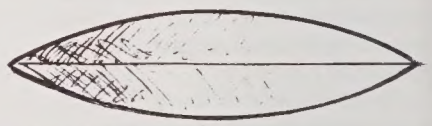


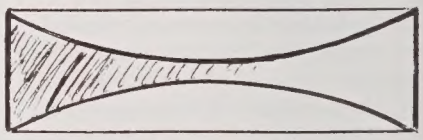
PHOTO 9 - OF FOUR BASIC FORMS
ANTICLAST SYNCLAST,
TWIST, FURROW

FIGURE 10 - LENS, LENTOID,
LENTI FORM

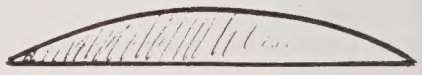
BI-CONVEX



BI-CONCAVE



PLANO-CONVEX



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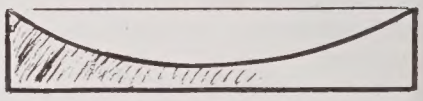


CONCAVO-CONVEX

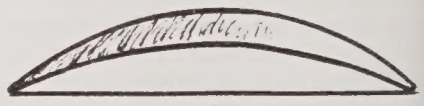
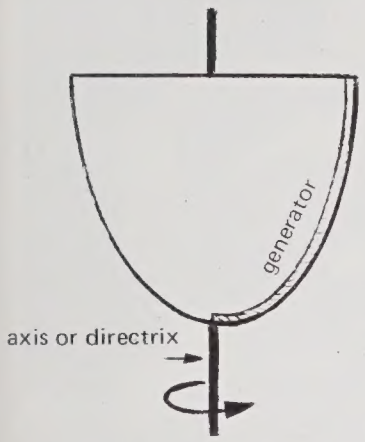
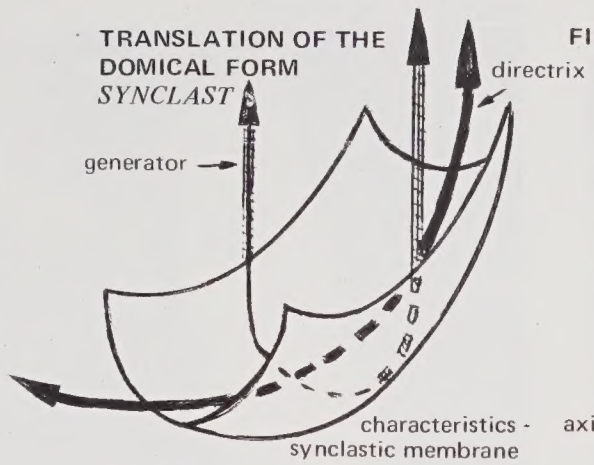


FIGURE 11 - DOMICAL FORM

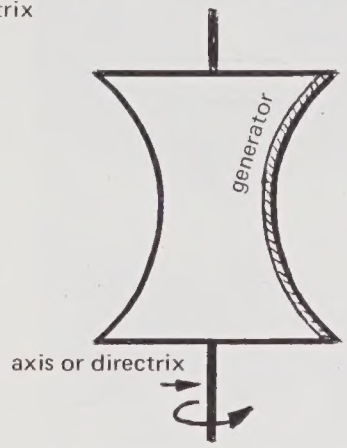


TRANSLATION OF THE DOMICAL FORM
SYNCLAST

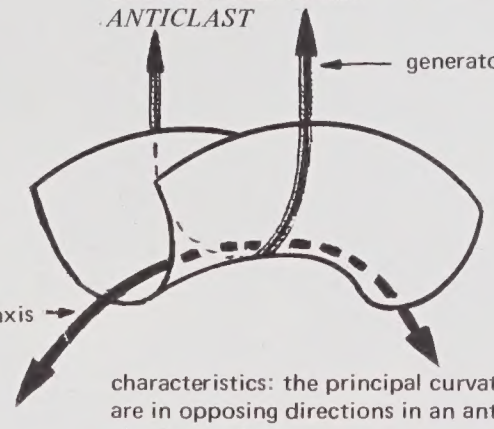


having both principal curvatures in the same direction.

FIGURE 12 - CATENOIDAL FORM



TRANSLATION OF THE CATENOIDAL FORM
ANTICLAST

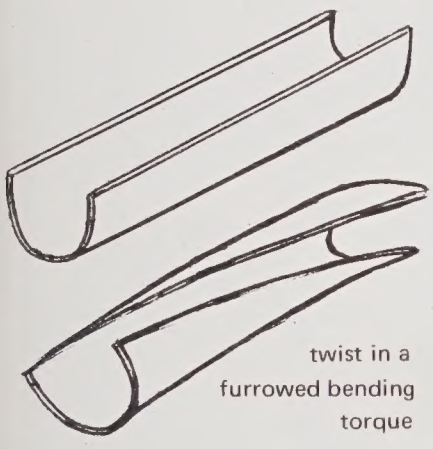


characteristics: the principal curvatures are in opposing directions in an anticlastic membrane.

Form — Course Content

While dealing with the nomenclature we moved to research the form. The known studies indicated that the basics were very simple. We separated the translation surfaces from the domical and the catenoidal forms. That opened the door to the fundamental principles of the synclastic and anticlastic membranes. The two principal curves which are more or less 90 degrees to one another were both curving in the same direction in the synclast, and in the opposite direction in the anticlast. These two shells were relatively easy to make in sheet metal: see Photos 7,5, and Figures 11-13.

FIGURE 13 -
FURROW OR VALLECULATE



twist in a furrowed bending torque

A great many variations pointed to a vast form potential. In addition to the synclast and the anticlast, we also found it necessary to include the twist and the furrow. These four basic forms yielded the operational lingo as well. Quite logically we now used the verbs: anticlastic sinking, synclastic sinking, furrowing and twisting. Many more verbs are needed, but we are confident that they will develop as the technique becomes more generally used. Compression and stretching are also important operational terms in the shell structuring technique.

PHOTO 7 - ANTICLASTIC SINKING

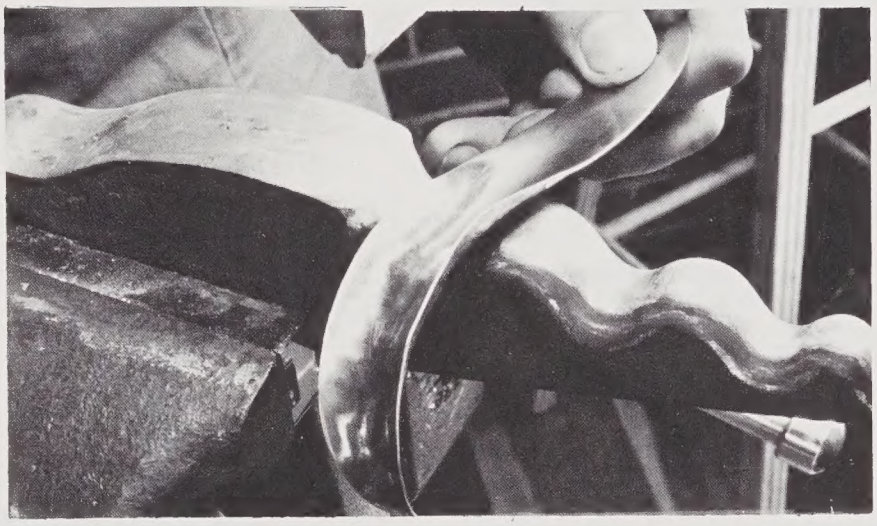


PHOTO 5 - SYNCLASTIC SINKING

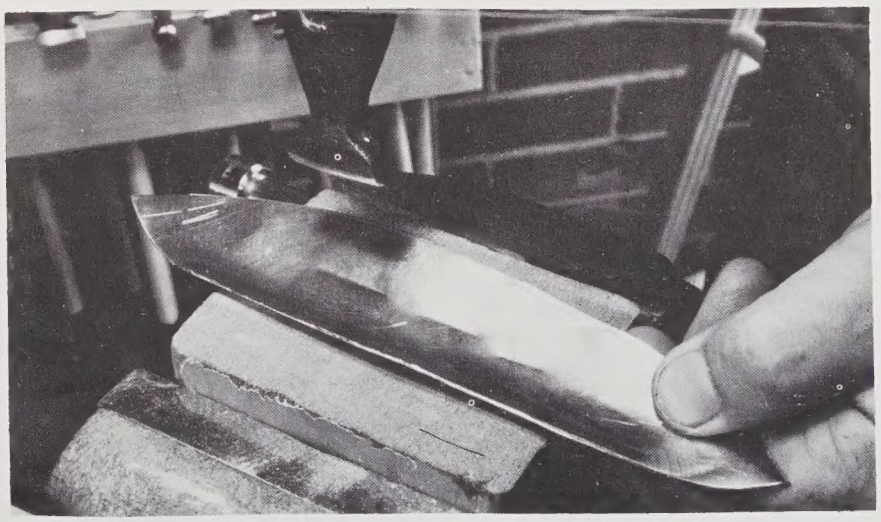


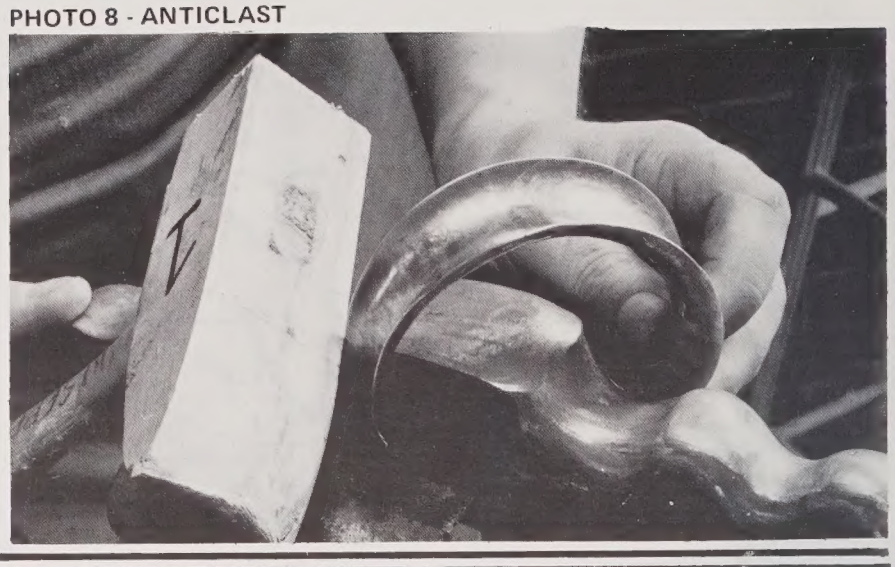
PHOTO 1 - FURROWING

Once the work is begun on the flat sheet, the metalstatis is a combination of both compression and stretching of the sheet.

In the form study we made great use of plastic film. A boundary was made of binding wire. This loose frame was dipped in a liquid plastic which made a membrane within the boundary. A great variety of shells could thus be examined for possible duplication in metal. The forms grew from their *primal state* into their *metamorphic state* by working them with hammers and mallets in the four basic methods mentioned above. Once the satisfactory *metamorphic state* was reached, the same form was used to develop a new *primal state* pattern from which the second shell was to be made, and later mated with the first shell. When mating and joining was complete the total unit became a structure in its *paramorphic state.* As the structure was complete at this time, it could be dissected, quartered, or otherwise cut into to create new forms.

It was necessary to organize divisions in the shell forms even further. There were complete structures that could be made from a single sheet of metal. These were called *monoshells.* The spiculum is a good example. The *bi-shells* were, naturally, made of two shells, as has been described above. The third addition was comprised of everything else — sometimes referred to as *multi-shells.*

PHOTO 8 - ANTICLAST



Tools

The discovery of the shell forms and the miltitude of mutations suddenly within the reach of the silversmith brought about a second look at the tools and the equipment. Thus far, the profession had been at the mercy of left-over stakes and hammers of by-gone times. Through the years, the contemporary metalsmith has changed his tools very little, if at all. Many of his tools came from the manufacturer in unsuitable condition and he was forced to reform them.

In addition there were many gaps and voids in the series of stakes and hammers. A certain rationale was needed in the whole arsenal of tools.

In order to circumvent this deplorable condition we found use in resilient materials such as end-grain wood and plastic for the development of shell structures. The plastics, particularly nylon, proved to be very versatile stake material. It is resilient enough not to mar the sheet while forming, and hard enough to permit planishing to an acceptable degree. Plastic is a good candidate for developing new stakes and mallets in the future.

Conclusions

At this time it would be presumptious to draw any conclusions about the success of this research—it is far too early for that. However, the present indications are that it will change the form consciousness of the metalsmiths for some time to come.

Credits

Since 1973 the following students have been involved with the work on the shell structures, all contributing in their own way:

Graduates: Paulette Myers, Sally Wehrman, John Baltrushunas, Michael Lieber, Susan Kriegman, Judy McGreary-Felch.

Undergraduates: Anne Taussig, David Jaworski, Gordon Small, Gifford Noland, Susan Kesler, Jill Paskow, Matt Mies, Blythe Kupferberg, George Palmer, Margo Griffith-Bean, Martha Gallagher.

Plus a host of others in a lesser way.

The author has given 19 workshop-demonstrations in the United States and abroad on the subject.

Respectfully submitted to the Society of North American Goldsmiths, March 1977.

Heikki Seppa
Metalsmithing Area Coordinator
Washington University
School of Fine Arts
St. Louis, Mo. 63130

Presented at the Society of North American Goldsmiths Conference in Seattle. These technical papers also appear in issues 13-16 of the Goldsmiths Journal.

This project is supported by a grant from the National Endowment for the Arts in Washington, D.C.

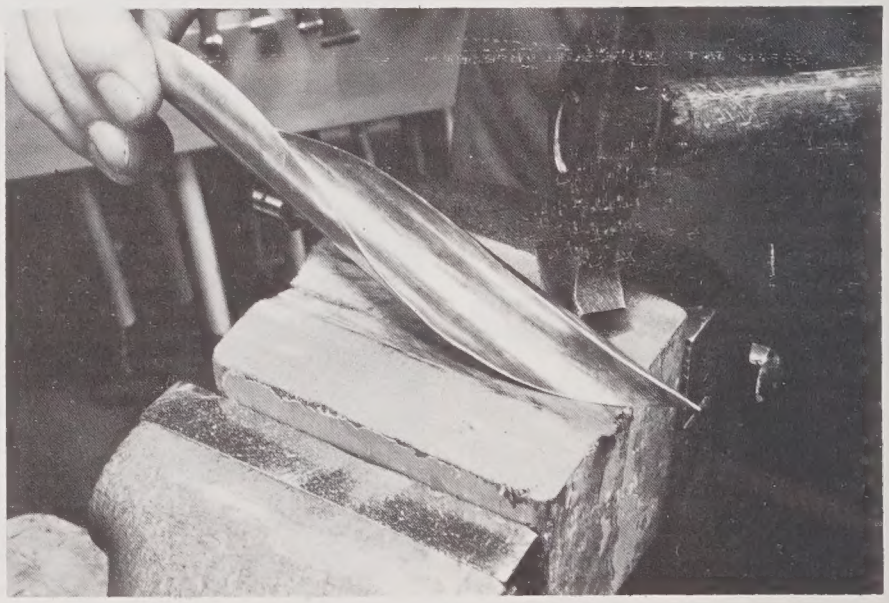


PHOTO 4 - TWIST

PHOTO 10 - THE TOTAL COMPLEMENT OF TOOLS FOR MAKING THE FORMS

Key to Abbreviations: f=frames, m=member, p=purchase, r=rental, s=slides.

To order: American Crafts Council, 44 W. 53rd St., New York, N.Y., 10019. Slide kits consist of 35 mm color slides accompanied by printed descriptive notes. Rental period is 15 days inclusive of return mailing time. Rentals are restricted to the U.S. Allow 1 month for requests. Preferred and alternate dates must be given on all orders. ACC members (sustaining or higher) may deduct 20%. Invoices payable upon receipt. Slide kits must arrive at ACC by due date. Borrowers will be charged double fees for overdue kits. Shipments must be insured at the rate of $1.25 per slide. Missing or damaged slides will be billed at $2.00 each.

CREATIVE CASTING, B5, William Underhill demonstrates the lost wax process. 1963, 85s, $106.25p, $14.50r.

CREATIVE CASTING, B5a, Cast metal objects from the period 1960-1963. 44s, $55.00p, $10.50r.

ELECTROFORMING, H3, Stanley Lechtzin demonstrates electroforming of metal; includes examples of his work. 1972, 68s, $85.00p, $13.00r.

ENAMELING, K6, Contemporary examples plus a section on techniques. 1973. 57s, $71. 25p, $12.00r.
slides are for sale.

THE GOLDSMITH, K13, Jewelry and other metalwork from an exhibition sponsored by the Renwick Gallery/ Minnesota Museum of Art/Society of North American Goldsmiths. 1974. 91s, $113.75p, $16.00r.

GOLDSMITH '70, F13, Metalwork from an international competition sponsored by the Society of North American Goldsmiths. 127s, $158.75p, $18.00r.

HOLLOWARE '71, G10, State University College at Brockport exhibition of contemporary metalwork. 37s, $46.25p, $10.00r.

JEWELRY INVITATIONAL, J3, Fairtree Gallery exhibition of contemporary works, 1972. 54s, $67.50p, $11.50r.

CHARLES LOLOMA, AK1, Jewelry from a solo exhibition, 1974. 17s, $21.25p, $8.00r.

METAL '72, J8, State University College at Brockport exhibition of contemporary jewelry and metal objects.

THE METALSMITH, N4, Jewelry, holloware and other metalwork from an international exhibition organized by SNAG and held at the Phoenix Art Museum, 1976. 79s, $98.75p, $14.00r.

2ND NATIONAL INVITATIONAL STUDENT METAL EXHIBITION, G12, Metalwork from 19 U.S. schools, 1971. 105s, NFS, $17.00r.

3RD NATIONAL STUDENT METAL INVITATIONAL, J2, Jewelry and objects by degree candidates at 17 U.S. schools, 1973. 44s, $55.00p, $8.00r.

JOHN PRIP: METALSMITH, H9, Jewelry and sculpture from a solo exhibition, 1972. 20s, $25.00p, $8.00r.

SILVER DESIGN COMPETITIONS, H11. Winning designs from competitions sponsored by the Sterling Silversmiths Guild of America. 1970-1973. 40s, $50.00p, $10.00r.

SMITHING '73, J9, State University College at Brockport exhibition of contemporary American metalsmiths. 45s, $56.25p, $10.50r.

THREE METALSMITHS: FISCH/ KINGTON/SKOOGFORS, F5, Jewelry and metal objects from solo exhibitions, 1968. 21s, $26.25p, $8.50r.

THREE METALSMITHS II: FISCH/ KINGTON/SKOOGFORS, M3, Jewelry and objects by three American craftsmen during the period 1971-1975, 1976. 21s, $26.25p, $8.50r.

SAMUEL YELLIN: SKETCHES IN IRON, K4, designs by the Philadelphia blacksmith from 1910-1940, 1974. 62s, $77.50p, $12.50r.

"Artistry in Silver," an 18-min. color film on the history and step-by-step creation of flatware and holloware from silver ingots to finished pieces is available from Samuel Kirk & Son, Baltimore, Md., 21218. To obtain a copy for viewing, contact Kirk and list the name of the organization desiring to view the film, and give 3 alternate dates for viewing. The only cost is return postage to Kirk.

"The Metalsmith" exhibition sponsored by SNAG, held at the Phoenix Art Museum Jan. 14-Feb. 20, 1977, is now documented on slides and is part of "Your Portable Museum", ACC's rental and purchase program. The kit consists of 79 slides and will be available for rent at $14.00 and purchase for $98.75. We are offering it at $79.00, a 20% discount to SNAG members ONLY! Interested? Contact Reba Wulkan, Assistant to the Director, Research & Education Dept., ACC, 44 W. 53rd St., N.Y., N.Y., 10019.

SNAG AUDIO VISUAL LIBRARY

Slide kits are available on the following people: Maurice Abramson, Jay Adams, Glenda Arentzen, Joel Bagnal, Mark Baldridge, Peter Blodgett, Beverly De Jong, Bob Ebendorf, Gerry Evans, Arline Fisch, Robert Risher, Jacqueline Fossee, Nilda Getty, Drewry Hanes, Mary Lee Hu, David Keens, Marcia Lewis, Val Link, Richard Mafong, James Malenda, Tom Markusen, John Marshall, Kurt Matzdorf, Richard Mawdsley, George McLean, Jim Meyer, Albert Paley, Natalie Paul, David Pimentel, Mary Ann Scherr, Heikki Seppa, Helen Shirk, Olaf Skoogfors, Toni Snyder, and J. Fred Woell.

Rental period is two weeks. There is no rental fee for pro members (except return postage). Rental fee for associate and student members varies from $1-$2 per carousel (depending upon the number of slides; carousels contain 20-60 slides) plus return postage. Write: Sandie Zilker, 1536 Hawthorne, No. 4, Houston, Texas, 77006. Please give a few weeks advance notice and make checks payable to Society of North American Goldsmiths.

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The Society of North American Goldsmiths announces the completion of the first stage of the organization's archives – a fifteen minute, 16mm film documenting the Society's growth and scope from 1967 to the present. SNAG's leadership role in the field of metalsmithing is established by highlighting conferences and exhibitions and focusing on individual members' involvements. Made possible by corporate funds, the film was coordinated by Sandra Parmer Zilker and Robert Ebendorf, and is now available for viewing by interested parties. For information, contact Sandra P. Zilker, SNAG/ Educational Research & Archives Dept., 1536 Hawthorne, No. 4, Houston, Tex., 77006, 713/526-3030.

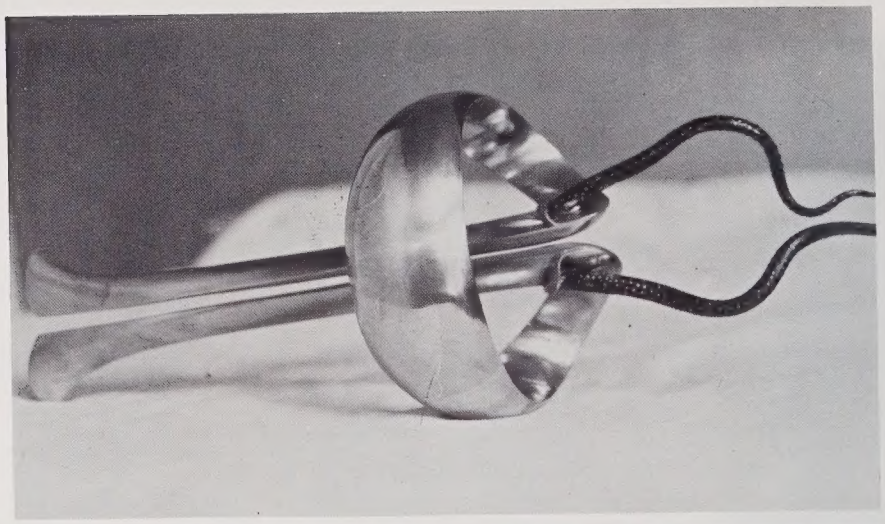
To produce an old brass finish on brass and prevent the scratchy effect, secure brass wire scratch-brushes as fine as obtainable, from four to six inches in diameter, and not less than four inches in diameter, and not less than four rows. The speed used should not be faster than 1,200 revolutions per minute. The brass pieces to be treated should be polished in the usual manner. Clean and proceed to scratch-brush, using a little well-worn or fine pumice and water. It is best to have the water drip on the brush from above; also use a little sal soda in the water to keep it soft. With a circular motion the brass can be made to give a surface free from drag marks. After brushing the pieces should be washed, passed through a cyanide dip, rinsed in water, then dried and lacquered.
("The American Jeweler", compliments of V. Beetler)

To oxidize brass – powder salammoniac and moisten with distilled or rain water, and apply the paste to the metal and then rub dry with bran or whiting, or wash the brass with rock alum boiled in strong lye in proportion of one ounce to one pint. When dry, rub or brush with tripoli. For a copper finish on brass – articles to be given a royal copper color should be copper-plated in the usual way and the pieces nicely polished. After the pieces have been thoroughly cleaned they are immersed for a few minutes in a solution composed of sulphate of copper, one-half pound, and salammoniac, one-half pound. Dissolve in one gallon of boiling water. After the solution has been filtered through cheese cloth it is ready for use, and after washing and drying the piece may be lightly buffed with rouge and alcohol. This is a very good way to produce an imitation of royal copper.
("The American Jeweler", compliments of V. Beetler)

HE MADE HIS OWN TOYS

Biography of Heikki Seppa

by Isabel Blase



Heikki Seppa, "A Larkshead Knot," bronze bi-shell structure with roll-printed spicula, 30 cm

Heikki Seppa was predestined to be a successful metalsmith although he never applied for a position in his life. He was born in Karelia, Finland in 1927 into a family that was ultimately separated through war and poverty and death. He transcended all this as the hand of fate lead him toward his life's work.

In 1939, during the second World War, Karelia fell to the Russians and Seppa, along with the other members of his community, was evacuated to Middle Finland. It was there that fate stepped in for the first time.

"I made my own toys," he said, "and one of my teachers noticed that I had a certain dexterity and recommended me to the Goldsmiths School in Helsinki." So, at the age of 14, he began his education there and also attended the Central School of Industrial Arts.

Heikki Seppa

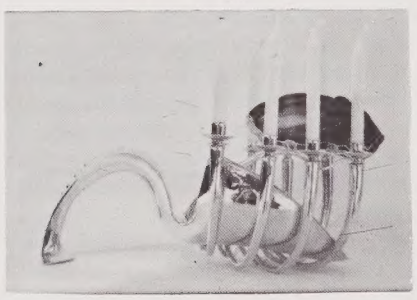


Table Candle Holder, Silver Plated Brass w / Agate 36 cm

Upon graduation at the age of 18, he went to work in a factory which produced jewelry and art objects. "There was no creativity involved," he said, "but I was very fast at my work and having had a thorough education, I was adept at everything. It took me a very short time to learn the pace of industry. I made good money and was treated well from the start. I shared an apartment with two friends and life began to take shape."

Although he had to forego his life's work for six years, he found himself in a beautiful country of water, and mountains, and forests, where opportunity abounded. Eventually he was promoted at the pulp mill. He designed and built his own home, was active in sports and civic clubs, and life was good. "Those years were absolutely gorgeous," he reminisces. "It was so good to get out of the tight, traditional sociological shackles existing in Europe, where the general mentality was honed by war — restrictions, overlords of all kinds, straight jackets, hindrances, encumbrances, you name it. Northwest Canada was such an eye-opener to me. I couldn't believe it. I didn't know that there was any place in the world where you could be your own person, where you could think and function and no one was going to come and check you all the time."

Then fate intervened again and metalsmithing returned to his life. Craft and design classes were added to the program at the civic center in Prince Rupert and he was asked to teach there. It was during this time that he realized that he didn't know any professional language in English and made a decision to further his education. He attended Cranbrook Academy of Art for a year and through this connection was asked to come to the Art Center in Louisville, Kentucky, where he taught for five years. While he was there, he completed the requirements and received his Master Status in Metalsmithing from Finland. Finally, in 1965, again by invitation, he became assistant professor and later coordinator of metalsmithing at the School of Fine Arts at Washington University in St. Louis, Missouri.

After several years, he moved to Denmark where he worked for the world-famous Georg Jensen Silversmiths and where he met and married his wife Ulla. They returned to Finland in 1950 but, because of a post war housing shortage, they were forced to live apart. Relatives, hearing of their plight, invited them to come to Canada until conditions improved. On February 11, 1951, they arrived in Prince Rupert, British Columbia and remained there for ten years.

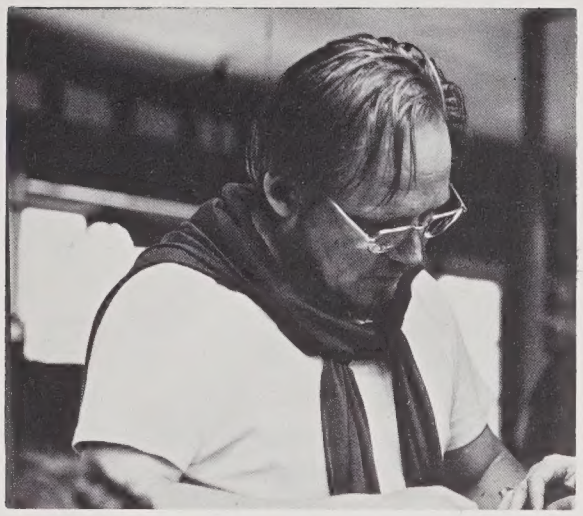
On the afternoon of their arrival, Seppa was asked to go to work in a pulp mill as an assistant to the refrigeration engineer — again, his manual dexterity stood him in good stead.

Always industrious, disciplined and innovative, he has zealously applied these qualities to his classroom activities since he has been there. Working with his students and his colleague, John Baltrushunas, he has been responsible for the development and organization of the shell structure technique and has written a book on that subject which will be published by Kent State University Press. In addition he has developed and been principal spokesman for Rollprinting and Reticulation techniques.

In 1969 he became one of the charter members of the Society of North American Goldsmiths and was instrumental in a reorganization of the group in 1975. He has received a number of awards which include the Diploma for Meritorious Lifetime Work in the Profession of Gold and Silversmithing, conferred by the Society of Precious Metal Producers of Finland in 1975.

Referring to his work in sheet-metal, which he consideres his most important contribution, he says, "It's the result of a lot of soul-searching on where one's activity is relevant in terms of the profession and on how the profession itself should address itself to the needs of society. I had looked high and low for some 'out' in terms of personal expression. For years and years I had doubted that we metalsmiths were reaping the right kind of harvest from the potential that was ours and so a very, very deep analysis took place. I analyzed everything — how we were doing things, why we were doing things, from where our ideas were coming, where they were going, what they were

Heikki Seppa, "Xiphoidal form" with aristate sphere and spicula, brass, 20 cm



Heikki Seppa.

Heikki Seppa, "Arched Deltoid with 3 scutates," bronze, 27 cm

serving. And in search of this, I discovered that there were basically two areas that we should address outselves to in terms of creating the three-dimensional object. One was the surface refinement and the other was the form itself. I found that no one had looked at the form for a long, long time.

"I was surrounded by creative people and I decided that, if we focused in, we could do something about it — we could certainly improve the situation.

"Since those days, we have been noticed nationally because we are sitting on something that's very, very important," he continues. "The metalsmiths are beginning to shed the shackles that a limited skill puts on them. For instance, we don't necessarily have to use the raising technique any more. We don't want to eradicate it because it's an important aspect of metalsmithing but by itself, it produces a very limited kind of experience and that experience is stifling. However, when it's coupled with other techniques such as anticlastic sinking and synclastic sinking, forms are made possible that have not been realized before."

Over and above the visual aspects of his art, Seppa likes to think that, through tactility and structural beauty, it has an appeal to reason — "a direct line to something we all desire and that is, some order in our lives. I don't know how it appeals to the sense of order but when something is right according to some segment of knowledge that one has, then it is right. And once there is a polar region of rightness, there has to be a polar region of wrongness."

He goes on to speak of the responsibility of metalsmiths to make a statement that reflects our times. "The longevity of the media is such that it will probably be the last heralder of our age. The ideas of today are dynamic — they need to be moving — they need to be changing constantly.

"What does it mean to have space travel opened to us? What does it mean to our generation to have mass communication like television? To have computers and automobiles? And social changes such as the feminist movement?

"Our lives are more complex than ever before and individuality is being constantly eroded. The simplistic jewelery and art objects that department stores sell are not speaking for our times at all, nor for the individual. Since jewelry is one of the strongest manisfestations of personal eclecticism, the metalsmith should endeavor to elevate consumer awareness and, in turn, reflect the complexity in the life of the individual through his work.

Heikki Seppa, "Bi-furcated form with helicoidal part from which a sinusoidal spiculum springs out," brass with marriage of metals, bi-shell structure, 30 cm.

Heikki Seppa, "Bi-furcated brass form with 2 scutates," 23 cm

PRESIDENTS REPORT

As I sit down to write this letter is it Labor Day, the signal of the end of summer and the start of another school year. I hope that you all had a marvelous summer whether it meant time in the studio after a year of teaching, travel to one or several craft fairs or to one of the very stimulating summer craft programs, or a real vacation — time away from metal, doing something entirely different. We should now all be ready to renew our usual routines with a refreshed enthusiasm. I hope that some of you will consider sharing your experiences at the various fairs or crafts programs through our JOURNAL.

There has been a change in our SNAG Boston office over the summer. After almost a year of service as secretary for the Society, Mary Anne Carlson has decided to resume a more active involvement with her enamelling, staying for now, in the Boston area. We thank her for all she has done this past year and wish her much success in the future.

On August 15, a new secretary, Barbara McLean, started work. Barbara is a native of the Boston area, majored in Journalism and Cinematography at Newton Junior College and has been employed in an industrial park doing bookkeeping and secretarial work for five years while her husband is completing his degree. Barbara has an interest in the visual arts and her brother is a silversmith!

Also in August, Jim Meyer handed over the duties of A-V librarian to Sandie Zilker. Sandie's address is 1536 Hawthorne, No. 4, Houston, Texas, 77006. From now on, anyone wishing to apply for SNAG Promembership should send slides and resume to the Boston office instead of the A-V department.

Plans for next year's conference in St. Louis are progressing in Heikki's capable hands. The date is June 8,9,10, and the theme will be on the business side of our field — looking at some opportunities in trade and industry, retailing, designing, marketing, etc. Should you have ideas on topics or speakers, please send them to Heikki Seppa, 8 Price Court, St. Louis, Mo., 63132.

Scheduling includes time for two technical paper presentations. The format will be similar to what was followed for this year's conference. Topics will be chosen by the officers and board, papers will be printed for distribution at the time of presentation and then appear in a subsequent issue of the JOURNAL. Anyone wishing to submit a proposal for presentation should send a title and brief description to the Boston office by November 15, 1977. In the meantime, any questions concerning these presentations may be addressed to me.

Mary Lee Hu
Art Department, Michican State University, East Lansing, Mich., 48824

Barbara McLean

NEW MEMBERS

We would like to welcome the following new members:

ASSOCIATE—Edward Wilson, Toronto, Ontario; F.R.B. Aylesworth, Stratford, Ontario; Tom Beard, Cardiff-by the Sea, Ca.; Thomm Beggs, Duluth, Minn.; Pamela Harlow, Seattle, Wa.; Dolores Kranzberg, Atlanta, Ga.; Jay Ohlrich, Woodstock, Ill.; Mary Tingley, Milwaukee, Wis.; Grace Watson, Seattle, Wa.; Kristine Williams, Seattle, Wa.; Irwin Gordon, Princeton, N.J.; Christopher Boothe, Bethesda, Md.; Bernard Raider, Elmont, N.Y.; Pamela Allman, White Bear, Lake, Mn.; Barb and Joe Onufer, Cleveland, Oh.; Elsi Stucki, Portola Valley, Ca.; Ken Weston, Boynton Beach, Fl.; Minoru Azama, APO, S.F.; Peter Carlson, Longwood, Fl.; Don Duncan, Columbus, Oh.; Hallie Katz, Studio City, Ca.; Gladys Blakeman, Daytona Beach, Fl.; Viviane d'Adesky, Ormond Beach, Fl.; Janice Chadwick, Houston, Tx.; Christine Johnson, Troy, N.Y.; William Baggett, Hunt, Tx.; Jon Havener, Cleveland Heights, Oh.; Gabrielle Sanchez, N.Y.C.; Arts and Crafts Society, Portland, Or.; Barbara Dabrowski, Huntington Woods, Mich.; Michael Bauman, Baltimore, Md.; Gary Marsh, Gardiner, Mont.; Hellyn Pawula, Midway, Wa.; Stephen Saracino, Rochester, N.Y.; Al Carlson, Smithfield, Ut.; Mary Ernst, St. Louis, Mo.; Susan Kingsley, Carmel Valley, Ca.; Alexander Kower, Scottsdale, Az.; Nadine Kariya, Seattle, Wa.; Grace Watson, Seattle, Wa.; Norma Pennington, Tacoma, Wa.; Roy Bolduc, Salem, Or.; Karin Birch, British Columbia; Robert McCall, North Salt Lake, Ut.

STUDENT MEMBERS: Deborah Moss, Fayetteville, N.Y.; Lynn Noyes, Mystic, Ct.; Susan Schaaf, Providence, R.I.; Lauren Schott, Bloomfield Hills, Mi.; Rhoda Snedecor, Lawrence, Kan.; Alfred Steck, Silver Spring, Md.; William Strickland, Johnson City, Tenn.; Barbara Tasset, Offerle, Kan.; Susan Knopf, Ann Arbor, Mich.; Susan Riba, Iowa City, Io.; Todd Fjeldsted, Seattle, Wa.; Helen Hadley, Boise, Id.; Stephen Tarilton, Seattle, Wa.; Donald McQuinn, Seattle, Wa.; Arden Leffler, Seattle, Wa.; Pamela Sulenes, Taxoma, Wa.; Brian Moody, Seattle. Wa.; Robert Morton, Portland, Or.; Diana Hadland, Seattle, Wa.; Mavin Stuhr, Kent, Wa.; Gayle Mulliner, Seattle, Wa.; John Pirtle, Bozeman, Mt.; Tom Robbins, Steamboat Springs, Co.; Steve White, Arcata, Ca.; Thom Lanz, Seattle, Wa.; Larry Sanchez, Walsenburg, Co.; Gerald Nelson, Seattle, Wa.; Judith Riggs, Bainbridge Island, Wa.; Patricia Lown, Seattle, Wa.; Roland Crawford, Mercer Island, Wa.; Roberta Masur, Bloomington, Ind.; Irene Mori, Long Beach, Ca.; Sue Harper, Eugene, Or.; Lynne Hull, Bellevue, Wa.; Margaret Grace, Seattle, Wa.; Cathy Gardner, Redmond, Wa.; Cheryl Leo-Kaneko, Renton, Wa.; Megan Torgerson, Seattle. Wa.; Gunnar Adamovics, Portland, Or.; Jeanne Wendel, Portland, Or.; Beverly Sokol, Lake Oswego, Or.; Jerry Kempe, Seattle, Wa.; Bruce Magnuson, Boise, Id.; James Cunningham, Seattle, Wa.; Cheryl Patterson, Eatonville, Wa.; George Kimball, Seattle, Wa.; Lee Bennett, Seattle, Wa.; Paul Murphy, Arcata, Ca.; Pat Thompson, Spokane, Wa.; Marjorie Davis, Mercer Island, Wa.; Allen Whitehead, Olympia, Wa.; Julie Pembroke, Olympia, Wa.; Katharine Popenuk, Aurora, Or.; Sarah Braun, Missoula, Mt.; Kathleen Wagle, Portland, Or.; Bonnie Kubasta, Springfield, Or.; Suzanne Ellett, Farmville, Va.; Terri Vance. Rocky Hill, Ct.

Visitors to the Boston SNAG Office include the Gainsburys. Peter is the Director of Research for the Worshipful Company of Goldsmiths in London.

(left to right) George McLean, Peter and Pauline Gainsbury, Vince Ferini and Joel Bagnal

The Society of North American Goldsmiths has chosen St. Louis, Mo. as their next annual conference site, June 8, 9, 10, 1978. Heikki Seppa and John Baltrushunes are coordinating it. Additional information will be printed in future issues.

NEW NOMINATING COMMITTEE

The new nominating committee consists of Richard Mawdsley, Chuck Evans and Marcia Lewis. This committee is charged with nominating candidates to fill vacancies that occur in the upcoming year. This year, the committee will propose candidates for the position of president as well as one board member. Any voting member who wishes to nominate a candidate or be nominated, should write to Richard Mawdsley, 1721 Truman Dr., Normal, Ill., 61761, stating position, reasons, etc. These recommendations should be made reasonably soon to give the committee sufficient opportunity to consider all aspects.

All members are encouraged to make their ideas and / or suggestions as to possible candidates for SNAG officers and board members. These letters can also be addressed to the following people:
Chuck Evans, 337 Howard St., Findlay, OH 45840
Marcia Lewis, 368 Page St., San Jose, CA 95126

EUROPEAN EXHIBITION: 1979

In a letter dated January 19, 1977, SNAG was invited to send a collection of contemporary jewelry to be shown in the Schmuckmuseum Pforzheim by the museum's director, Dr. Fritz Falk. Following are several paragraphs from this letter.

"The Schmuckmuseum Pforzheim is eagerly interested in having an exhibition of modern North American jewelry made by the members of the Society of North American Goldsmiths.

"Concerning the dates of such an exhibition, we are prepared to have the show in the beginning of 1979. I personally prefer the end of January or beginning of February, 1979. I am sure that after a first presentation of the jewelry in Pforzheim, other German and European museums will be interested in the show.

"We would like to present about 180 pieces (only jewelry, no objects) . . . I would prefer three pieces from each of about 60 members. Three pieces of jewelry made by one artist gives a better idea of his personal style than just one."

This invitation was accepted by a vote of the membership at our annual meeting in Seattle, and since then work has been progressing on the various aspects of funding and scheduling. Further information will be forthcoming, but it looks now as if pieces would need to be available from fall 1978, for approximately 1½ years.

1. SURFACE DESIGN SOUTHEAST, workshops and lectures, is scheduled for Oct. 13-15, 1977, at the University of Ga. Workshops leaders include Chunghi Choo. For information, write Fabric Design, Dept. of Art, Visual Arts Bldg., University of Ga., Athens, Ga., 30602.
2. The Society of North American Goldsmiths has chosen St. Louis, Mo. for their next annual conference, June 8, 9, 10, 1978. Heikki Seppa and John Baltrushunes are coordinating it. Additional information will be printed in future issues.
3. Manufacturing Jewelers & Silversmiths of America Membership Meeting, Marriott Hotel, Providence, R.I., Oct. 20.
4. RJA International Jewelry Trade Fair & Convention, N.Y. Hilton & Americana Hotels, N.Y.C., Feb. 5-8, 1978.
5. Canadian Crafts Council annual meeting (general) will be held at Rodd Motor Inn, Charlottetown, P.E.I., Sept. 28-Oct. 1. Delegates will attend the opening reception of Crafts Show '77 at Confederation Centre of the Arts and visit Holland College School of Visual Arts, New Glasgow Village, and the Multicultural Festival at Summerside Arts Centre Theatre. For information, contact Peter Weinrich, Canadian Crafts Council, Suite 16, 46 Elgin St., Ottawa, K1P 5K6.

SCULPTURE TODAY: 10th INTERNATIONAL SCULPTURE CONFERENCE

The conference is scheduled for May 31-June 4, 1978, at Metro Toronto, York University Campus.

"Sculpture Today" has been selected as the theme to indicate the thrust of the conference toward the diverse and expanding concerns of contemporary sculptors.

From the sculptor's responses, four program areas emerged and around these a preliminary program has been structured.

Technology—workshops and demonstrations will include metal casting, stone, wood, plastics, ceramics, electronics and holography.

Aesthetics—sculpture and architecture; sculpture and the environment; the figure; primitive and cult objects; the object vs. the phenomena; and contemporary criticism are some of the timely topics to be discussed.

Management—legal problems; funding; and the complexities of commissioning public sculpture in various countries.

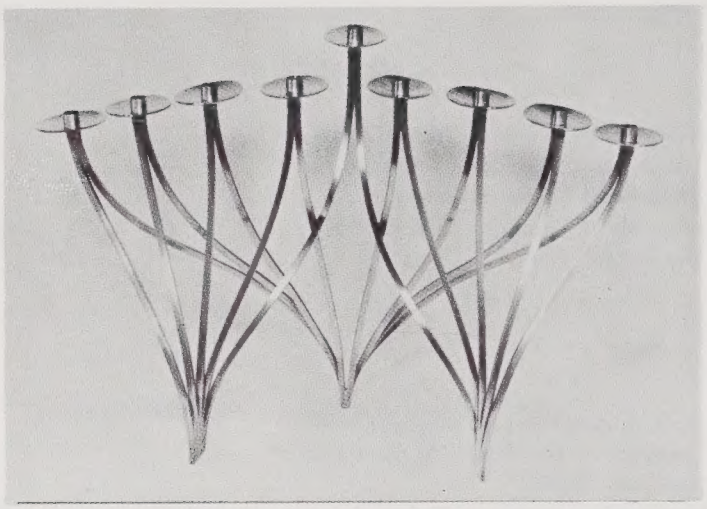
Education—new outlooks in the field of teaching.

The program will offer multiple choices of lectures, panels, films, slide presentations, performance pieces, and workshops to satisfy the various interests of the delegates. A brilliant array of speakers and participants has been lined up to take part. Time will be allowed for conferring with these participants both in and out of formal sessions.

Write: Sculpture Today, 55 Bloor St. W., Suite 1405, Toronto, Ontario, Canada, M4W, 1A5. (416/966-3421).

JEWISH CEREMONIAL ART AN ANCIENT CRAFT WITH NEW HORIZONS

© 1977, by Bernard Bernstein



Illus. 1, Hannukah Lamp, brass by BERNARD BERNSTEIN

This article has two purposes, both of which have to do with the relatively esoteric branch of silversmithing known as Jewish Ceremonial Art. It's esoteric because there are probably not more than a dozen people in North America who make a specialty of designing and producing metal objects for Jewish ritual use in the synagogue and home.

My first goal is to describe my own circuitous route in arriving at this place. The second goal is to describe the field itself, dig a little into its history and provide for members of SNAG some information which may be useful in helping them decide whether to enter the field at all, and if so, how to find their way around in it.

For openers, I doubt if anyone starts out in life deciding to be a Jewish ceremonial metalworker. For me, just being a metalworker was not an early decision, it having caught up with me at around age 25 or 26. In general, the directions I've taken, following my departure from the High School of Music and Art in New York, have been more or less the result of chance encounters with either people or the printed word. But, as Pasteur said, "Chance favors the prepared mind", so I'll accept a little credit for myself.

I left high school with no particular idea of what to do and no desire to go to college in order to find out. Music and Art High School taught the usual fine-arts subjects, and if the school did anything for me it was to help me discover that painting and sculpture were not in my professional future. Crafts, except for ceramics, (hand building only) was not in the curriculum at that time. The next five years were occupied with a succession of low-level, dead-end jobs, the most interesting of which was with a pawn shop that had a thriving in-store and mail order jewelry business. Running errands to all the 47th street repairmen, designers, manufacturers, diamond setters, stone dealers, platers and other specialists in the jewelry industry was an education in itself and I found that this business captured my interest. I began to ask questions and spent a lot of time looking over shoulders while I was waiting for the work to be done. The mail-order business often required photographs and drawings of jewelry and my art background made me the one person in the store who could handle these assignments.

So, without my being conscious of it at the time, I was developing an awareness of the existence of an intriguing craft that would eventually become a part of my life. Meanwhile, I was approaching 25 and knew that sooner or later, if I could ever decide what to major in, I would have to go to college.

At this point chance changed my direction. I accidentally ran into a childhood acquaintance on the street, and the inevitable "so what are you doing these days" questions were asked. I told him where I was at, or more correctly, where I was not at, and where I thought I would like to be. He described the Industrial Arts Education program at City College, where he was at that time a music major. I could hear the click in my head, had my application in the next day, and walked into my first class, Metalworking I, a month later.

Most people taking industrial arts eventually settle on some special area after sampling the wide variety of shops these programs offer. I enjoyed woodworking and eventually spent a number of years teaching it, but as a personal pursuit it presented some problems for an apartment-dweller. So, for a variety of reasons, among them an inspiring professor of metalworking, I began making and selling jewelry around the campus, in friendly competition with Alvin Pine and Fred Fenster, who were a year ahead of me and had already raised the consciousness of the City College women to the delights of hand-made silver jewelry at bargain prices.

Graduation led to a teaching job in an elementary school woodworking shop and the pursuit of a master's degree in education in the evenings. With that degree begun, I decided to begin another one—an M.F.A. in silversmithing at the School for American Craftsmen, which had a five-year summer degree program.

Doing silversmithing for six weeks each summer with little or no practice in the winter meant a lot of catching up the following summer. And now the second "chance" encounter happened, this time with Al Pine dropping some news in my lap about the Tobe Pascher silversmithing workshop at the Jewish Museum in New York. The workshop was founded in 1958 to fill a need, namely to encourage and train people to design and make Jewish ritual objects in a contemporary style. For many years, the design level in this field was in a state of stagnation; it had more or less frozen at the level of the baroque and the factories just kept churning things out that way. It was felt by the founders of the workshop, Dr. Abram Kanof and his wife Dr. Frances Pascher Kanof, that the availability and use of modern-designed ritual objects would encourage younger Jewish people to continue to participate in the practice of their religion. Whether or not this will happen is up to history, but there is no disputing the premise that the liturgical art of a period should reflect the esthetic style(s) of the period and not those of archaic periods.

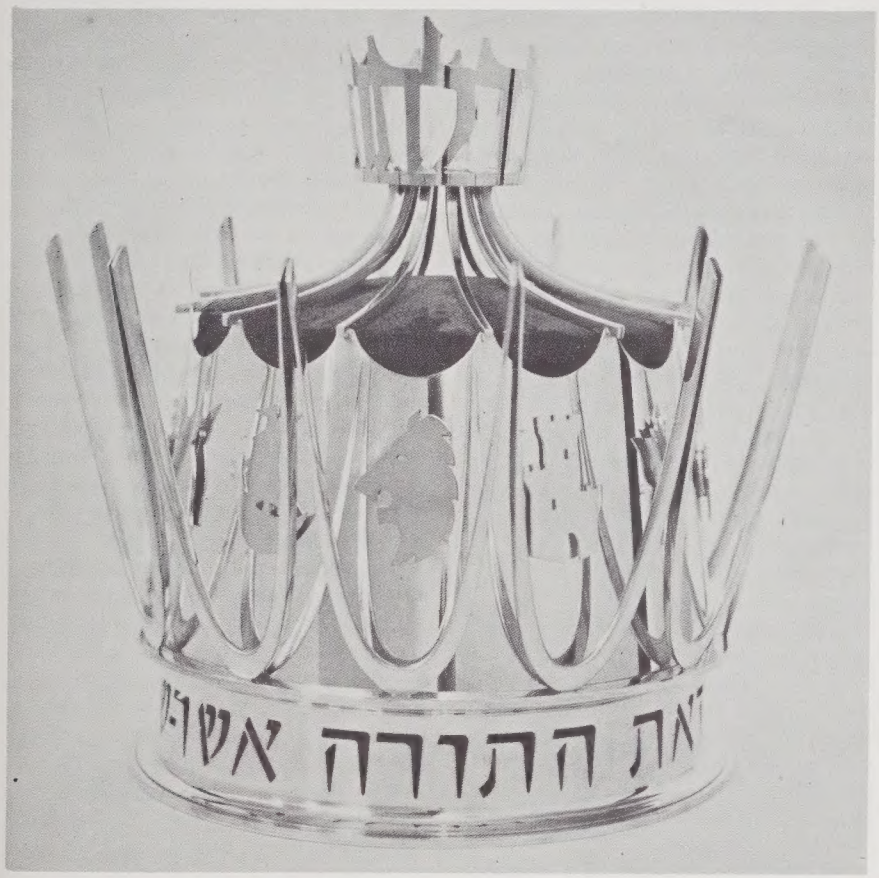
With this goal in mind. Dr. Kanof turned to Mr. Ludwig Wolpert, a German-born Israeli, who in 1930, spearheaded the modern movement in this field with a revolutionary, functionalist-inspired design for a Seder Dish, and then went on to become the most brilliant and prolific designer of synagogue art in history.

Wolpert came to New York to head the workshop and I recall telling him, on my first night in his class, circa 1959, that except for my ability to understand Yiddish, I knew zilch about the Hebrew alphabet, Jewish history, rituals, symbols, and literature. To make matters worse, I told him that I was basically interested only in practicing my silversmithing techniques and was not planning to get involved in the Jewish ceremonial aspect of the workshop. I don't remember exactly how this kindly, charming man worked his magic on me. The next thing I knew he showed me a Hannukah lamp of his which has since become a classic, and encouraged me to play with variations of that object as a formal and technical problem rather than a spiritual one. The result of that quiet beginning is in Illus. 1.

As a formal student at the workshop my output includes only one other piece (Illus. 2). But the class met only once a week for a few hours, I was taking a master's degree at night and teaching, so time for craftwork was limited.

Illus. 2, Kiddush Cup, sterling, 5½" h, "Shabbat Kodesh" (pierced lettering), by BERNARD BERNSTEIN

Illus. 3, Torah Crown, sterling, 10"x10", by BERNARD BERNSTEIN



What I lacked in output was made up for in inspiration. Wolpert's personality, his saturation in his work, the apparently bottomless well of knowledge of Jewish iconography, history and literature from which he drew his themes, his talent for making forms that let you know that Jewish ritual art had finally made the leap into the 20th century, the weekly exposure to the cups, Torah decorations, candelabra, Arks and other commissions that made up his daily activities—all this got to me.

I won't say I ran out and bought a prayer shawl and started using it twice a day, but in terms of my awareness of the creative possibilities that were lying dormant in Jewish culture, I was "born again" , to borrow a term from another well-known faith.

By the summer of 1962, when Hans Christensen reminded me that my next and final summer at S.A.C. would have to be devoted to thesis-writing and journeyman's piece making, I knew for sure what the subject would be. Knowing that no one had ever covered this territory before in a metals thesis gave me a lot of comfort as well. I finally settled on a study of Torah ornaments and the journeyman's piece was a Torah crown (Illus. 3).

By this time I had been teaching at City College for a year (woodworking and design) and any naive hopes I may have had that ownership of two master's degrees would excuse me from the doctor's degree necessary to stay on the faculty and move up out of the academic farm-team gradually evaporated. I spent a year shopping around the city for a doctoral program that would accept craft work as legal tender and decided on N.Y.U., which had just what I was looking for: a creative arts doctorate. Having only scratched the surface with the M.F.A. thesis, I continued research on the Torah decorations. In the next seven years, working as an invited guest at the Jewish Museum workshop, digging through the literature in the New York Public Library's Jewish Division, studying hundreds of photographs in the files of the Jewish Museum, taking the right courses and amassing my own library on Jewish art, ritual and history, I managed to produce ten silver ceremonial objects. I also wrote the dissertation, learned to read Hebrew (poorly), and got the diploma. Best of all, I came away with a very good education in a field that interested me and found my own rationale for doing silver holloware at a time when a lot of other silversmiths, having also discovered that the world really isn't looking for more sterling teapots, went off in their own directions, or mis-directions.

Now, six years later, I'm still at it, have had a few one-man shows, explored some possibilities of mass-produced religious jewelry, have been doing synagogue commissions, and complaining about the lack of time to do everything.

As for my attitude about my work, I can see myself staying with this field a long time, because the possibilities are inexhaustible and it provides for me a meaningful, purposeful reason for working in holloware. I wouldn't get that satisfaction from doing household pieces or non-functional show-stoppers. I owe most of my style and philosophy to Ludwig Wolpert, and after having worked with him and Moshe Zabari, his associate at the Jewish Museum, and having met some top practitioners in Israel, I'll never be in danger of thinking I have arrived. Each piece makes me feel like a beginner.

Now for the second goal of this article: giving you some information to get started on.

The way I see it, a person who wants to do holloware because he enjoys the activity is going to have to start out resigning himself to some realities which I have already mentioned; namely, that other alternatives to household items will have to be found. Some workers go off in the direction of making show pieces that are either "statements" or have very tenuous references to functional pieces, or are technical zingers, and so forth. We see a lot of this in the Sterling Silversmith's guild competition, which, in terms of its basic premise of encouraging young people to stretch the borders of creativity, is exactly what we should see. I love to look at these pieces and collect all the photos of them I can show to my students.

What I am going to suggest is another alternative, which provides possibly as much room for expression as the objects just mentioned but also has the added dimension of a "higher purpose", and may also be economically more rewarding.

For want of a better term, I'll call it "institutional" silver, and this would include academic maces and chains of office, athletic trophies, and of course Christian and Jewish Liturgical objects. Since the Jewish object is my special interest, I will deal only with that area.

The history of crafts in Judaism is long and complicated. The craftsman is mentioned early in the Old Testament, often and with respect. His role in producing all the priestly vestments, holy objects and religious sanctuaries is covered in great detail in the Book of Exodus. All religions have made use of ritual objects and the Jewish religion is no exception. Rather, an examination of rabbinical literature shows that the ownership and use of beautiful and sumptuous ceremonial objects is strongly encouraged as a way of enhancing the act of worship. This tradition is so strong that over the centuries more and more ceremonial objects have come into use so that now a complete list would probably include several dozen. Some of these are found in the home, some in the temple or synagogue and some in both places.

At this point it is necessary to digress a little. Crafts for Jewish ritual use has been alive and more-or-less well for over three thousand years. The fine arts—painting and sculpture—are another story. Variations in the interpretation of the second commandment, that concerning the making of graven images, has generally led to an inhibition in this area at some times and places and indulgence in others. Although the depiction of human figures on Jewish ritual objects and in houses of worship was not unknown, it is a motif that should be approached with caution. You are not likely to see in a synagogue or Jewish home anything remotely like the numerous representations of holy personages usually found in churches and the homes of devout Christians.

Now to return to the main topic. It is believed that Jews were commissioning ceremonial metalwork of one sort or another in practically an unbroken line since biblical days. Unfortunately, because of the various forced migrations, massacres and other social and economic persecutions they experienced, practically everything in metal, but especially precious metals, made before the 14th century, has disappeared. We have almost no

idea what the work looked like, but for logical reasons it can be assumed that Jewish liturgical art looked a lot like the metalwork of whatever country the Jews happened to be living in at the time, given some understandable differences in symbolism and function.

As for the existence of Jewis silversmiths through the past few thousand years, the answer is yes, no and maybe, depending on the period and place in question. In general it may be said that Jewish metalworkers were very active in most of the lands they inhabited in Europe and the Middle East from biblical times until the development of official social, economic, and political anti-Semitism.

In Europe this decline probably began during the middle ages and accelerated as the craft guilds grew more powerful, so that by the Renaissance and continuing into the 18th century, Jewish goldsmiths and silversmiths had more or less disappeared from the western European scene. In Eastern Europe, where restrictions may have been less severe, Jewish metalworkers existed in greater number.

Some examples may be illustrative. Prior to the expulsion of the Jews from Spain in 1492, Ferdinand and Isabella signed an edict forbidding Jewish metalsmiths from making holy objects for churches. Of course this informs us that up to this time many, if not most, metalsmiths in Spain were Jewish. Another example: In many European countries, if a master silversmith did exist, he was ordinarily forbidden to employ non-Jewish workers. Restrictive practices like these and other oppressions eventually led to a situation, the results of which usually come as a surprise to most people just beginning to show an interest in collecting traditional Jewish ceremonial silver. The fact is that most of the thousands of traditional Jewish silver pieces that have survived until today were made in the 17th, 18th, and 19th centuries and, of these, most were made by non-Jewish silversmiths. So, if any lesson for today may be drawn from this revelation, it is, to paraphrase Levy's bread ad, "You don't have to be Jewish to made a Mezuzah"

What did these Christian-made Jewish ritual objects look like? The answer is to be found in any book on the subject, any Jewish museum and in many synagogues. They looked like any other heavily repoussed and/or engraved renaissance, baroque, rococo or neo-classic piece made for the churches, homes, manors and guild halls. The only differences may have been in basic form in order to serve some specific function, and in the use of Hebrew lettering and symbols. However, even here there was a lot of adapting from local non-Jewish objects. Some Torah crowns looked like the royal crowns or even the crowns placed on the head of the figure of Mary in the local churches. Many Torah shields looked like the shields displayed by Christian guilds on ceremonial occasions. Many silversmiths worked from pattern books that were circulating around Europe, so even the decorative scrolls, leaves and architectural motifs did not come from the Jewish client.

In Eastern Europe there were some Jewish silversmiths at work and in general their products looked pretty much like that of their Christian colleagues.

The names of some 18th century Jewish silversmiths have been recorded and it is instructive in terms of social history to learn that a Jewish silversmith did not exist in London until about 1700 (Abraham de Oliviera).

No history of their field would be complete, especially in this period of Bicentennial fever, without the mention of Myer Myers, the first Jewish silversmith in the American colonies (1723-1795). Myers was also a noted patriot and was very active in New York's civic affairs and in the activities of the New York Jewish community. His ritual and secular pieces are preserved and are in the collection of the Spanish-Portuguese synagogue (Shearith Israel) in New York, the Touro Synagogue in Newport, R.I., and in some of the New York museums.

A study of the history of this field leads to the conclusion that the golden age of Jewish ceremonial silver coincided with that of European silversmithing in general. Therefore, it is no surprise to learn that as the industrial revolution rumbled along, introducing the Victorian esthetic and the various "revivals" to the decorative arts and architecture, the metalworking arts suffered along. Steel dies banged out mock-repousse decoration and regional styles lost their uniqueness.

When the modern design movement began to breathe new life into the arts during the 1920's and 30's, there was only one silversmith in the field of Jewish ceremonial work who responded and that was Ludwig Wolpert, whose contribution has already been described.

The late Ilya Schor, originally from Poland, was also very well known to Americans who collected and commissioned ritual objects, but his contribution to the revival of the craft as an integral part of the contemporary design movement was minimal. Schor was in a class by himself. He produced pieces which were very well executed and consistent in style. They were highly decorative, bas-relief repousse, pierced and engraved illustrations whose themes were derived from the Eastern European "shtetl" experience. If you can picture the characters from "Fiddler on the Roof" dancing around the surface of a silver spice box you will get the feel of Schor's virtuoso contribution, which was a highly sophisticated, very individualistic form of folk-art.

The situation today is this: there are a number of silversmiths in Israel who do ritual art in a contemporary style. Much of it is very severe and minimal in nature. There is a government-run school of arts and crafts (the Bezalel, Jerusalem) where one can receive training in metalwork. My knowledge of the Jewish ritual field in Europe is almost nil, but I would assume that with a decimated Jewish population in Western Europe and a suppressed Jewish population in Eastern Europe, not much is happening, except that in some areas such as Portugal, the workshops are busy doing reproductions of 200-year-old pieces.

In North America there are probably less than a dozen people who do this work. They include Wolpert and Zabari at the Jewish Museum. Kurt Matzdorf's prodigious output is also known to us. I know of no non-Jewish silversmiths who concentrate on work in this field, though as I said before there is no institutionalized reason why it has to be this way.

What of the market itself? There are about six million Jews in the U.S. and Canada. The North American Jewish community is divided into three major organized branches plus those individuals who are unaffiliated with any group. The three divisions are based primarily on the strictness of adherence to the ritual laws. The most liberal branch is known as the "Reform"; next comes the "Conservative" branch and finally the "Orthodox". There are about 800 Reform temples in North America and about an equal number of Conservative. I have no figure on the Orthodox congregations, but the information would be academic anyway because, of the three groups, the Orthodox are least likely to show an interest in any design that does not look "traditional". And this brings us to an interesting problem. Many Jews who have any interest at all in ceremonial objects are convinced that the only authentic "look" for a ritual piece is that of the baroque or neighboring periods. The reason was hinted at earlier; most of the surviving pieces were made then. Not only that, but when these objects began to be mass-produced, the manufacturers, not being designers in their own right, used the baroque pieces as models and pumped out some really ugly adaptations, *as they are still doing.* The average customer doesn't know anything else because he hasn't seen anything else, so he assumes that it is a ritual requirement.

The result of this misapprehension on the part of many American Jews is ironic. Since there has never been a "given" design for a synagogue, many Jewish houses of worship are not bad examples of contemporary architecture. I suspect that there is even some competition as to which congregation can come up with the most far-out design. Yet, inside, the ritual silver is—guess what? What is even more ironic is that the pieces made during the baroque period were truly "contemporary" but the pieces in use today are still baroque. There are some good, logical reasons for this too. Some old pieces were rescued from European synagogues and brought here. Also, when a congregation moves to a new building, it leaves the old building, but it takes the silver with it. This is well and good, but I really see no reason why a piece commissioned for a synagogue or home today should look baroque.

Your next question might be, "What can one do to attract commissions in this field?" If you are an all-purpose silversmith it's possible that now and then someone will walk in and offer you a ritual art commission. If this happens you will be in the same position as the non-Jewish 18th century silversmith. In other words, you will not know very much about what the object should or could look like. I'll deal with this problem later. Right now the problem is, how do you search out liturgical commissions?

One good way to attract commissions is to make some things on your own. In other words, make believe you have a commission. Lots of artists and craftspeople set themselves projects to solve and this could well be one of them. Now you have a slightly more complicated problem than if you got a commission, because not only do you not know what the thing is supposed to look like, you don't even know what to make in the first place. Again, we'll deal with that later.

The purpose of giving yourself a commission is to have something concrete so the world will know you do these things. If you put it in an exhibition it will attract inquiries. More important than the exhibitions are the 8x10 glossies and the transparencies that come from the piece(s). These pictures can be deposited in the files of the Research and Education Office of the A.C.C. and they can be used in preparation of a promotional flyer. These can be sent to temple gift shops. The pictures can be used to prepare advertisements for magazines and other media that are seen by members of the Jewish community that may be interested in ritual art. One is Hadassah Magazine, 50 W. 58th St., N.Y.C. Now and then someone writes a book showing what is new in Jewish crafts and/or silversmithing. *The Jewish Yellow Pages*, by Mae Rockland, Schocken Books, 200 Madison Ave., N.Y.C. is the latest one, and I've gotten numerous inquiries about all kinds of large work even though I only had two pieces of jewelry illustrated in it. These days there are a few crafts shops that specialize in Jewish-related crafts objects. The owners of these shops are looking for you in books like the last one described. Many synagogues or Jewish community centers such as "Y's" conduct annual or occasional craft fairs in which most of the work exhibited is of a religious nature. They get their mailing lists from these books.

If you want direct input to all the Reform temples in North America, you can get into the files of The Synagogue Architectural Library of the Union of American Hebrew Congregations, 838 Fifth Ave., N.Y.C. The U.A.H.C. is the headquarters of the Reform movement. When a temple in say, North Dakota, is looking for a ritual silver or an architect for a new building, they seek advice and photographs from Mr. Myron Schoen, who directs the Commission on Synagogue Administration which maintains the library. The U.A.H.C. also publishes and distributes to its temples a list of craftspeople and architects. You can get on this list. Unfortunately, the Orthodox customers and synagogues don't have this important resource, so they probably still get their pseudo-baroque things from the dealers on New York's lower east side. Myron Schoen tells me that the conservative branch, known officially as the United Synagogue of America, comes to him now and then because they too don't maintain a craftsman's file.

As you can see, all of this depends on your making one or more pieces on your own as a way of priming the pump, rather than waiting for someone to come to you first. If you can't work without external discipline, make believe you're still in school and your metals teacher just gave you this off-the-wall project; for instance, to design a ceremonial wine cup (Kiddush cup). Stanley Lechtzin is famous for dreaming up mind-stretching metals problems, so picture yourself at Tyler. If you are still a student, try recommending the idea to your instructor.

The reason I am dwelling on this is that many Jewish ceremonial objects are so fascinating and mysterious in their function, history, symbolism and form that they already fit in with the recent trend in silversmithing: to make things that evoke a sense of the metaphysical. As I mentioned earlier, it is not unusual to see shamanistic objects in student shows. The objects perform no conventional function, and sport titles like "intergalactic reliquary for a deceased poem". Well, the news is that if you scratch around a little in the Jewish ceremonial art field you will find equally intriguing objects such as spice containers (not sniffing, not cooking), boxes for a strange fruit called a citron, scroll containers, etc. Not only that, but below the surface of the garden-variety Jewish prayer book and Bible, exists a literature of legends and mysticism that is so rich in symbolism and imagery that it will boggle your mind. According to tradition, no male was allowed to study this literature (Kabbalah) until he had reached the age of forty, when it was considered he could handle it. I think women were excluded altogether. So here you have it—unlike the "intergalactic reliquary", these objects are real, they have a place, people buy them and use them and they provide plenty of room to move around in, esthetically and technically speaking. Certainly more than sugar bowls and creamers. You don't have the total freedom that comes with making the flamboyant show-pieces that impress juries, but that may not be such a bad thing when you consider that it's important to be able to address yourself to a defined problem once in a while. It even may pay for your time and silver.

Everything I've said until now has been the good news. The bad news comes with the answers to the questions I promised to answer: namely, how do you decide on what to make (if you're setting your own problem), and how do you find out what goes into the design of these things? The second question has to be answered whether you're going it alone or actually have a live customer who tells you the name of the piece he wants. The total bad news is that you have to do research and you have to give yourself an education, but not necessarily all at once.

Let's start with one possible situation. A customer walks in and says he wants a spice box. At this point you are in a position similar to that of the non-Jewish silversmith of 300 years ago. In those days the customer provided the education. He may have brought in samples of existing pieces. He probably gave a description of the function of the object and the features necessary to make it work. He may have described and possibly sketched the symbols that were conventionally used on objects of that type, and he certainly would have drawn the Hebrew lettering that he wanted. The silversmith would then take all this and superimpose on it the prevailing decorative style of his locale and period. I have seen a 14th century French contract for a Torah crown whose wording was so detailed, one could make the crown today by following the instructions, which even stipulated that the silversmith must not work on the commission on the Jewish Sabbath.

The silversmith of today would not usually be so lucky as to have such a well-versed client. The old-timers lived their religion and knew it, its language and literature intimately, so they could instruct the silversmith. Today, this is not always the case. Also, in the old days, the client assumed the silversmith would work in the current style. But today, as I have already described, many clients are still hooked into an archaic style. The result is that you may have to educate your client, and to do that you have to engage in, guess what? Yes — research.

Now, I am assuming that you are approaching this job with the attitude that you want to contribute something of your own talent and creativity to the object while still working within the reasonable boundaries imposed by the function of the piece, respect for its role as a sacral object and the orientation of the client. If you don't have that attitude you can take the expedient way out and do a hand-made copy of a reproduction of a facsimile. I'd like to take the matter of Hebrew lettering as an example.

The Hebrew alphabet is a treasure-house of possibilities. It serves to identify the object as having ceremonial use. It serves as symbol. It is a beautiful alphabet, so it serves as decoration. Its words provide information and inspiration. The alphabet has deep mystical significance and was beloved of the Kabbalists who played numerical games with it like a secret code in trying to decipher God's master-plan for the universe. The alphabet has been used to create fanciful pictures as well. The design possibilities locked in it are immense. You must see what Ludwig Wolpert has done with it to get the taste of what I'm talking about.

So what do we see in many Jewish ceremonial objects made by factories or by silversmiths who may get their lettering from the client and don't take the trouble to explore the range of possibilities? We see lettering that looks like it was copied either from a Jewish newspaper or from the little primers used in the first year of Jewish schools.

If you're going to do a job in this field you have to go beyond the obvious and expedient, and get yourself an education.

Another example of a sore spot is the use of trite symbols. The average customer, if pushed hard can think of a few: the Star of David, which is not Jewish to begin with, the seven-branched candelabra (which is actually the oldest authentic Jewish symbol) and possibly the Lion of Judah and the crown. After a while these begin to wear thin and the stereotyped way they have been depicted also screams for some new approaches.

If you look at the old work and read the literature you will find plenty of imagery to work with. But, here again, it means doing the necessary research to get beyond the superficial.

I have just considered, with some digressions, the situation you will face if you receive a commission, and suggested how to cope with the situation. More details will follow later. As you can see, however, there may or may not be an advantage in having a commission, depending on the background of the customer. If you don't have the customer telling you what type of object he wants, you still have to go through the same research but this time you start one step earlier, namely selecting an appropriate project.

One way to do this is to get into the research, find out what objects are used and make a choice. If your background is Jewish, you may already have some idea based on childhood experiences. If you are not Jewish, ask someone who is and knows what he's talking about. One way to begin is to ask what he would want to own if he was rich enough to commission something. For the present, I will be that person you have just asked and will make some suggestions, but I will not name and describe the dozens of objects that are used.

Jewish ritual objects fall into two broad groups: those that are used in the synagogue, such as Torah ornaments; and those that are used in the home, such as Sabbath candlesticks and Kiddush cups. In general, many of the home-use objects are also found in the synagogue, but not necessarily vice-versa. Also, those objects used in both places are often larger when they are designed for synagogue use.

I am suggesting that for starters you think of making a home-use object. The main reason is that it will be easier to sell; there are many more families than there are synagogues. Also the object is smaller, hence less expensive. Then, you are dealing with an individual, and not a committee.

Consider these objects: Kiddush cup, Mezuzah, Habdalah set, spice box, Hannukah lamp, Sabbath candlesticks, seder dish, memorial candle holder. These are the kinds of things that may be bought even by people who are not strictly observant and may desire them for nostalgic reasons, or because they want to maintain an identification with their cultural heritage in their homes.

Most of what has been said has led to this point, namely where to get the information needed to do this work. To me this falls into three categories: one, make contact with people like rabbis and other scholarly types to consult with for verification and clarification of what you have read. You will also need feedback on your designs in terms of accuracy of lettering, symbols, content, etc.

Two, look at the actual work, traditional and modern, wherever you can find it, or in pictorial form. Three, read the books, or at least skim over them.

I have nothing more to say about the first. Here is where to find the finished work. Start with the Jewish Museum in New York (Fifth Ave. at 92nd St.). A vast collection exists, unfortunately, not all visible. The museum shows traditional and modern pieces. Do not miss the display in the basement where the workshop is located. If the workshop is open, drop in and introduce yourself to Mr. Wolpert and mention my name. He loves to meet silversmiths, but try to be sensitive to the fact that he is always extremely busy and doesn't have that much time to talk.

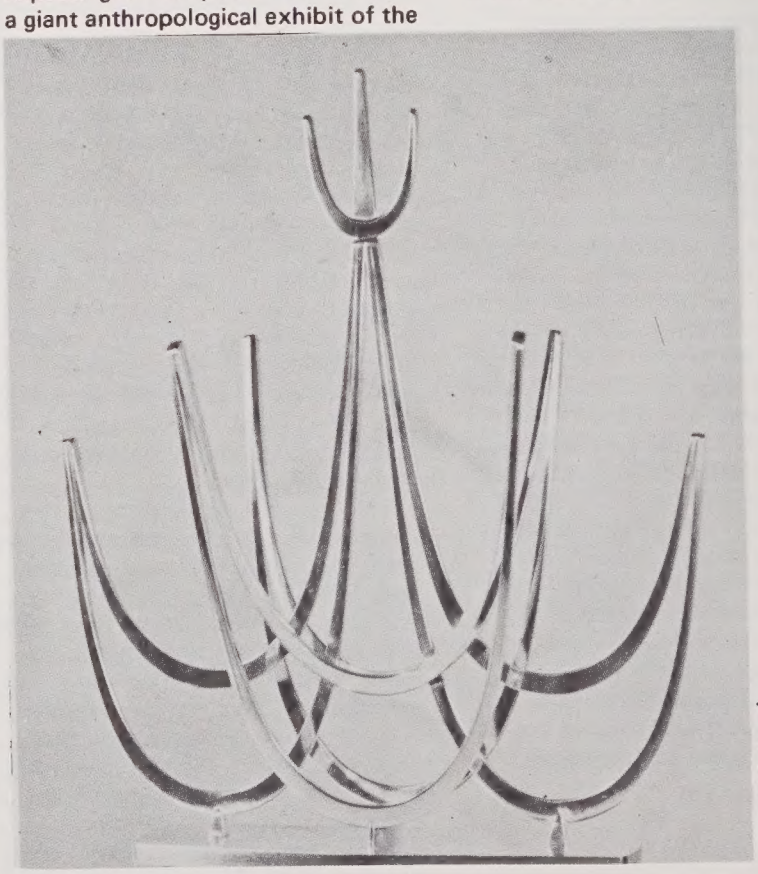
Also in New York is the Museum of Yeshiva University at 2520 Amsterdam Ave. (around 185th St.). The exhibits change. In Washington, D.C., visit the B'nai B'rith Building. In Cincinnati, Ohio, it's the museum of Hebrew Union College. In Chicago, check out the Maurice Spertus Judaica Museum. In Berkeley, look for the Judah Magnes Memorial Museum, and in Los Angeles, the Hebrew Union College Skirball Museum.

Then there are the museums, some tiny, some large, that are maintained by synagogues and temples. These often consist of some showcases with a sampling of typical objects. Probably one of the largest of the Temple museums is that of B'rith Kodesh in Rochester, N.Y. You're on your own with these museums; one of them may be in your town.

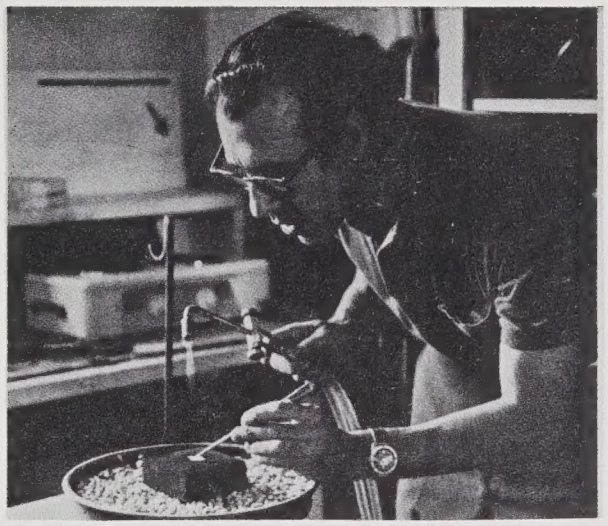
If you go to Europe, you will find a Jewish Museum in London, Paris and Amsterdam (first you pass through the red-light district, so the walk won't be a total loss if the museum is closed). I'm not sure about Germany, though there was at least one before the Second World War. The major European Jewish museum is the one in Prague, where Hitler shipped all the plundered Jewish art and ritualia for storage, expecting to set up after his victory a giant anthropological exhibit of the primitive artifacts of an extinct, decadent race, so the Aryans could come and ridicule it.

Back in the United States, scattered around the country are a few private collectors, some with very large collections. I can't name them, but if you get into the literature, their names will emerge sooner or later. You may be able to call or write them and ask permission to see their collections. The Parke-Bernet auction galleries have occasional sales of these collections and they usually have an exhibition a day or so before the sale. They also publish catalogues of these sales that cost about $2-$3 and have lots of information and pictures. You can write for these.

If you are going to do research, you will have to have access to certain books, some of which it will pay to buy, others not. The helpful literature falls into a few categories. First, there are the books and articles about Jewish ritual art. These may cover the whole spectrum or concentrate on a single type or even a single piece. Then there are books on lettering. For background you will need information on the holidays, rituals and celebrations, when the objects are employed. Religious literature, such as the Bible, is also necessary.



Torah Crown, sterling, by BERNARD BERNSTEIN



BERNARD BERNSTEIN at work, photo by Peter Aaron

Obviously, I can't give you a complete bibliography here, but I can tell you where to get it and I will describe a few important books and sources. If you are looking for a bibliography you can start with my doctoral dissertation, which has a good one. Also, the text itself was written for silversmiths and gives plenty of information on symbols, style, function and form. The Torah ornaments topic is narrow, but the information is applicable to many other objects. In addition to a fairly complete historical study, there is a discussion of the ten pieces I made for the project. A Xerox copy is available from University Microfilms, Xerox Corp., Ann Arbor, Mich. The title is *The Ornamentation of the Torah*, date, 1971, N.Y.U. The cost is about $12.00. I get no royalty. Another good bibliography is that by L. A. Mayer, *Bibliography of Jewish Art*, edited by Otto Kurz, Jerusalem, Magnes Press, 1967. This is good for general use, but especially if you plan to do deep research into a specific object, because it includes journal articles and obscure papers. It has practically every piece of scholarly writing ever done, in any language, and may have been revised up to date by this time.

The first good book on ceremonial objects published in this country was the catalogue of the exhibit celebrating the tri-centennial of Jewish life in America, at the Metropolitan Museum. It has photographs of practically all the objects and discussions about their history, use and symbolism. It is *Jewish Ceremonial Art*, Stephen S. Kayser, Jewish Publication Society, Philadelphia, 1959. The best and most complete recent book on the subject is *Jewish Ceremonial Art and Religious Observance*, Dr. Abram Kanof, published by Harry N. Abrams, N.Y., 1970. It's expensive, about $20.00, but if you buy only one book, this should be it, because it covers practically all the objects, discusses history, style, related religious literature, holidays and customs, etc. It also is full of pictures of both traditional and modern pieces.

If you don't want to get your Hebrew lettering style from the pages of Jewish newspapers, get L. F. Toby's *The Art of Hebrew Lettering*, Cosmopolite, Ltd., Tel Aviv, 1973. This little $3.00 book is available in Jewish book stores around New York's Lower East Side and is worth it's weight in — silver. A more expensive, much larger and beautiful book on Hebrew Calligraphy is by Reuben Leaf, one of the most famous Hebrew calligraphers in America. I am not sure of the title, but you should have no trouble getting it if you write the publisher, Bloch Publishing Co., 915 Broadway, N.Y. Bloch publishes many other useful Jewish books, so ask for a catalogue.

You should have a Hebrew-English Bible. First, because of the knowledge and flavor that comes from it; second, because you can incorporate in your designs the useful and appropriate phrases that you will find in its pages. Find what you want in the English column, then copy the corresponding Hebrew phrase, which will be in about the same place in the adjoining column. Line numbers will help you with location. If you have trouble isolating the beginning and ending of a phrase, you will have to consult your friendly neighborhood scholar. You should do this with lettering anyway, because a mistake in silver is likely to be permanent. A good Bible for this purpose is the one published by the Jewish Publication Society.

Now, you can't spend days searching for the phrase you want so you will need a concordance, which is actually a giant index listing every word in the Bible and their location(s). For example, suppose you are doing a candlestick and would like to incorporate in its design a phrase from the Bible that uses the word "light". The concordance will give you the location and the actual lines containing the word, and you just take your pick. This is not a book to buy. Every library should have one. If you want to poke around in the mysteries of mysticism and magic, try *Jewish Magic and Superstition*, Joshua Trachtenberg, Jewish Publication Society. Also, *Major Trends in Jewish Mysticism*, Gershom Sholem, Schocken Books, N.Y.

You should get to know the various rituals, holidays, beliefs, practices and ceremonies and their related history, symbolism and ceremonial objects. Dr. Kanof's book does this well, but you can also try Hayyim Schauss' *Guide to Jewish Holidays*, Schocken Books, and *The Lifetime of a Jew*, same author, Union of American Hebrew Congregations, 838 Fifth Ave., N.Y.

In addition to conventional books, you should be aware of scholarly journals and museum catalogues. One important journal is the *Hebrew Union College Annual*, published by H.U.C. in Cincinnati. There are occasional articles on ceremonial objects. A new journal on the market is *The Journal of Jewish Art*, Spertus College of Judaica, 618 S. Michigan Ave., Chicago, Ill.

Museum catalogues are also available. The Spertus College Museum has a very good one, and the North Carolina Museum of Art in Raleigh has one from the first major exhibition of Jewish ceremonial art in the South. (Would you believe — 1975?)

As for book stores and libraries, I can only suggest the book shop at the Jewish Museum in N.Y., which is immense. You are not likely to get permission to use their library. The New York Public Library at 42nd St. and Fifth Ave. has an entire room, The Jewish Division. The various colleges and museums I have mentioned also have libraries.

It's probably risky to suggest an approach to design so I'll simply discuss my own. I like to use lettering rather than obvious symbols. Some people believe that there is such a thing as a "Jewish Look" to a ceremonial object, and no other clues are necessary. I go along with that thesis only part way, and I find that lettering helps to identify the piece as ceremonial even if it doesn't give the function, and even if you can't read it in the first place. I am very concerned with a quality that I have no word for, so I'll use the word "dignity". In addition to all the other things a piece of craftwork should have, such as good proportion, etc., I firmly believe that a ceremonial piece should have a presence, it should radiate this quality of dignity so that it will enhance the sacredness of the ritual rather than degrade it.

I guess I am saying this because I have seen too much in the way of Kitsch religious articles, whose only effect is to over-sentimentalize and cheapen the observance.

There are some religious laws or strong customs relating to the design of some objects, such as the Mezuzah, the Hannukah lamp and the Kiddush cup, and I try to find out what they are, even if I plan not to adhere to them. There is a book called the *Code of Jewish Law*, which is a kind of highly condensed version of the super-encyclopedic *Talmud* (which takes a lifetime to study, not learn). The Code has some discussion on some ritual objects and is a fascinating book in its own right. In general, I take liberties with the customs and laws in inverse ratio to what I perceive to be their strengths and logic, but my general approach is conservative.

My conservative approach is based partly on my attitude about the relationship between the artist, the client and the religion. A sculptor is responsible only to himself and his own ego. I don't believe an architect or a liturgical craftsman has that kind of license to use his commission as a vehicle for self-glorification, because he has to consider and be sensitive to the requirements of the religion itself and the sentiments of the people in the congregation. At the same time, he should not prostitute or cheapen himself by catering to what he sees as sleazy taste. He is also an educator and has a responsibility to his client in that direction too. You can see why I strongly push you to dig into the research and books so you will have a base from which to educate your client, as well as yourself. It's a difficult, delicate, challenging job to design these things and be true to yourself and at the same time please and inspire your client.

I encourage you to try making some pieces and become part of the movement. You can't master the field with a crash program, it takes years of work, and knowing where to go for information can be a time-saver.

I am somewhat hesitant to suggest that you write to me if you have questions, because I might find myself deluged with mail about things you could easily look up for yourself, but I'm willing to experiment. Try to confine yourself to questions that have short, specific answers and include a stamped, self-addressed envelope. My address is Industrial Education Department, City College, 138th St. and Convent Ave., N.Y., N.Y., 10031.

I wish you luck and great pleasure in the practice of your craft!

Sarah E. Schaffner
Madison College, BS

EXHIBITIONS

St. Louis, Mo., Jan. 1-Feb. 1, 1978. "Enamels and Weavings", at Craft Alliance Gallery. Enamel wall pieces, jewelry and other forms by Linda Lundell of Calif.

St. Louis, Mo., March 5-29, 1978. "Metals in Motion", Craft Alliance Gallery. Sculptural forms and jewelry by John Baltrushunas of Missouri.

Layton, N.J., Peters Valley Craftsmen will sponsor an exhibition titled "The Gourmet's Choice" at The Gallery, Sept. 24-Nov. 13.

Philadelphia, Pa., Nov. 3-6. Philadelphia Craft Show, sponsored by Philadelphia Museum of Art.

Las Cruces, N.M., Nov. 27-Dec. 16, A Mano '77 Exhibition, sponsored by Las Cruces Designer-Craftsmen at University Gallery, N.M. State University.

New Orleans, La., Nov. 3-6, Southern Arts & Crafts Exposition '77, at The Rivergate.

Knoxville, Tenn, Craftsman's Fair of the Southern Highland Handicraft Guild, Civic Coliseum, Oct. 18-22.

Scarsdale, N.Y., Sept. 17-Oct. 20. "Fourth Anniversary Exhibit", fantasy jewelry by Andrea Dion of Massachusetts, Craftsman's Gallery, 16 Chase Rd.

Chicago, Ill., May 21-Oct. 23. "Chicago Metalsmiths 1804-1970". On selected days silversmith William Frederick will be demonstrating the process by which silver articles are hammered, shaped, polished, and touched off with a special hallmark. Chicago Historial Society, Clark St. at North Ave.

Shreveport, La., Nov. 1-28, "55th Annual Exhibit", The Meadows Museum of Art on the Centenary College campus. Sponsored by the Shreveport Art Guild. Deadline Aug. 1.

Winston-Salem Coliseum, 14th ANNUAL PIEDMONT CRAFTS, Nov. 4, 5, & 6; Friday & Saturday, 10 a.m. to 9 p.m., Sunday, 1 to 6 p.m.

Philadelphia, Pa., Dec. 1-31, "Jewelry by Pahaka", at the "Works", 319 South St.

Southern Arts and Crafts Exposition, Nov. 3-6, 1977, at the Rivergate Facilities in New Orleans. Applications invited. Deadline for slides or photographs Sept. 15. For application, write American Craft Techniques, Box 4099, New Orleans, La., 70178.

Craftsman's Fair of the Southern Highlands, Civic Coliseum, Knoxville, Tenn., Oct. 18-22.

Richmond Craft Fair, Richmond Arena, Richmond, Va., Nov. 18-20.

Holly Dohring
Madison College, BFA

Paula Brown
Madison College

"Philadelphia Craft Show" sponsored by the Philadelphia Museum of Art at Memorial Hall, Nov. 3-6.

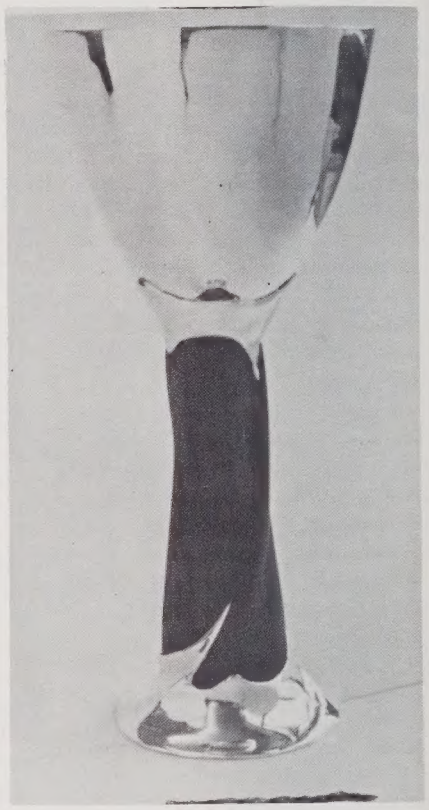
"1977 Virginia Craftsmen", The Virginia Museum will present a juried exhibition for craftsmen from Dec. 6-Jan. 15, 1978. Richmond, Va.

"William Harper Enamel Art", Nov. 24-March 26, 1978, at Renwick Gallery, Washington, D.C., Pins, rattles, pendants, interchangeable puzzles, amulets and necklaces will be included in this exhibition of approximately 50 works.

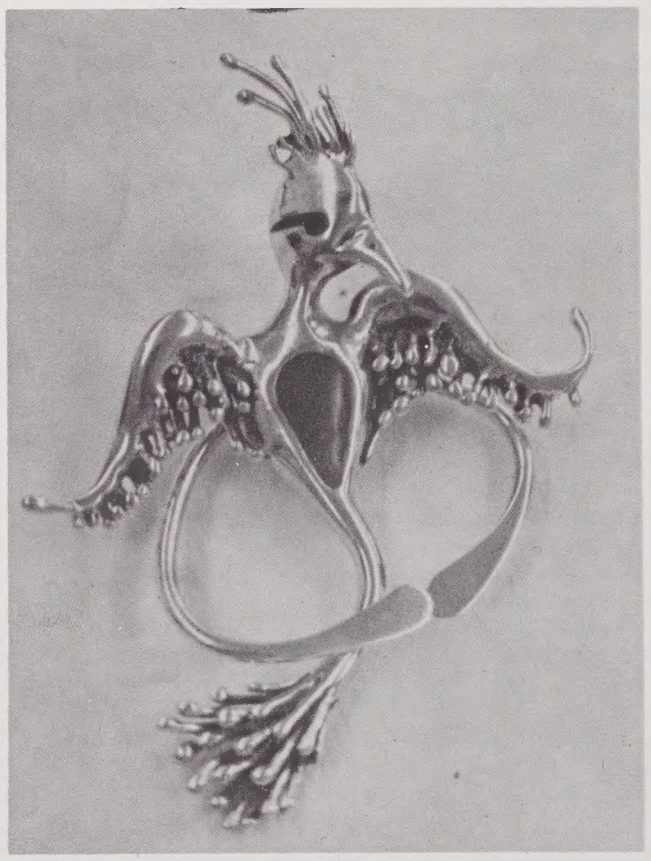
"National Metalsmiths Invitational" at the Creative Arts Workshop, Inc., 80 Audubon St., New Haven, Cn., 06511, March 5-April 15, 1978.

Marietta, Ohio, Marietta College Crafts National '77. $5,000 in prizes and awards. Oct. 29-Nov. 27.

Columbus, Ohio, Dec. 2, 3, 4, Ohio Designer Craftsmen's Winterfair '77, at Ohio State Fairgrounds.



Susan Adams
Madison College, BFA



Di-Inn Lynn Pitts
Madison College, BFA

Ann Cicale
University of Montana

Joseph Crabtree
University of Montana
"Body ornament"

EXHIBITION OPPORTUNITIES

Rhinebeck, N.Y., June 20-25, Thirteenth Annual Rhinebeck Craft Fair, eligibility restricted to persons living in the Northeast Region. Must submit 5 color slides plus $5.00 screening fee. Applications may be obtained from American Craft Enterprises, Inc., P.O. Box 10, New Paltz, N.Y., 12561. Deadline, Feb. 1, 1978.

† The "National Metalsmiths Invitational" at the Creative Arts Workshop, Inc., 80 Audubon St., New Haven, Conn., 06511, March 5, 1978-April 15, 1978.

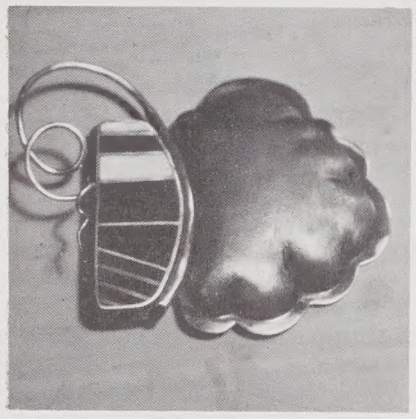
† Oct. 15 DEADLINE, Nov. 18-20, 3rd Annual Harvest Crafts Festival at Nassau Coliseum, Long Island, N.Y. Juried by slides. Contact Creative Faires, LTD, 65 Main St., Westhampton Beach, N.Y., 11978 (516/228-4263). Barbara Hope & Donald Gaiti.

† Nov. 4, 5, 6, 14th Annual Piedmont Crafts Fair, Winston-Salem, N.C., given by Piedmont Craftsmen, Inc. at Winson-Salem Coliseum.

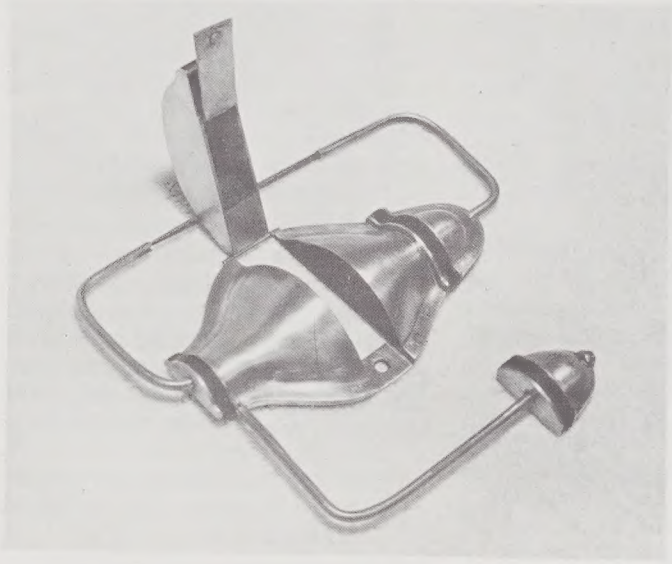
† Nov. 28-Dec. 4, The Canadian Craft Show, Toronto, Canada, is now accepting applications for its Third Annual Christmas Craft Show and Sale. Write The Canadian Craft Show, 458 St. Clements Ave., Toronto, M5N, 1M1.

† Feb. 1978, Saenger National Juried Jewelry and Small Sculpture Exhibition, Hattiesburg, Miss. Open to all U.S. artists. Fee $10 for three entries. Write Saenger National, University of Southern Mississippi, Southern Station, Box 5345, Hattiesburg, Miss., 39401.

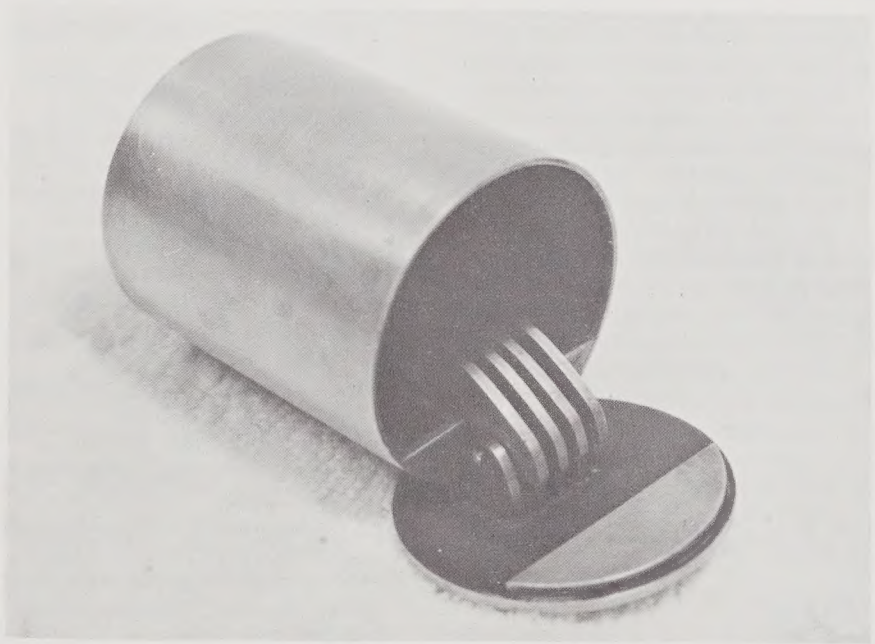
† IMAGES '78, Media: Crafts, Graphics, Painting, Photography and Sculpture. For application, apply to Box 2051, New Smyrna Beach, Fla., 32069. All applications must be received by Nov. 15, 1977.

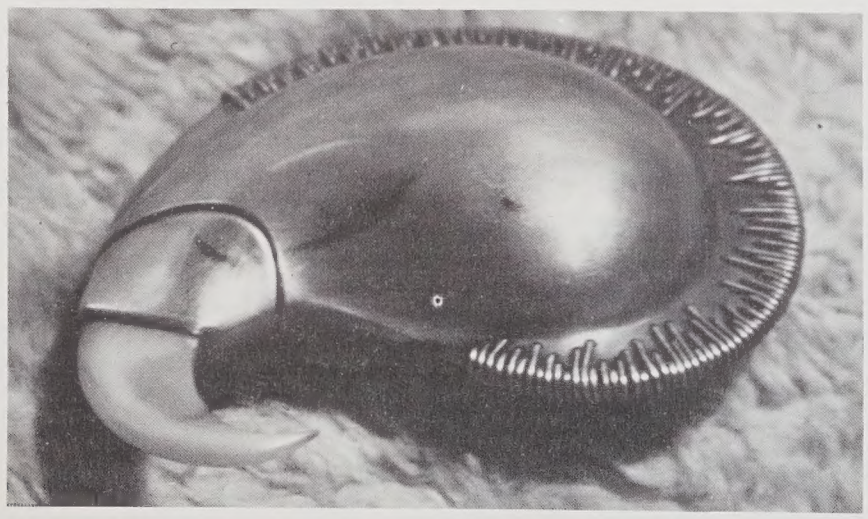


Elizabeth Smith
University of Montana
"Brooch"



Kari Chrisman
University of Montana
brooch with container





UNIVERSITY OF MONTANA

Jerry Hager
University of Montana
"Copper Container"

Phillip Brug
University of Montana
"Copper Container"

Gold and Silver—A Basic Guide for Shoppers, consumer-oriented booklet describing karat gold, gold-filled, rolled gold plate, sterling, silver-filled and electroplate, available through the Precious Metals Institute. No charge. Write PMI, 5 Mechanic St., Attleboro, Mass., 02703.

Copper-Brass-Bronze Exhibition catalogue is available from the Museum of Art, Olive & Speedway, Tucson, Az., 85721. $3.00, plus $1.50 postage. 64 pp., 48 b&w photos.

The Diamond Dictionary, published by Gemological Institute of America. 353 pp, 3200 definitions, hardbound. Send check to 606 S. Olive St., Suite 1122, Los Angeles, Ca., 90014. $16.95 plus $1.00 handling charges. (add tax to Ca. and NY orders)

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The *Contemporary Crafts Market Place 1977-1978* is an indispensable handbook that includes crafts materials, stores and suppliers, sponsors of crafts, crafts courses, and publishers and producers of important crafts reference books, $15.95. Write: R.R. Bowker Co., P.O. Box 1807, Ann Arbor, Mich., 48106.

Metalsmith is now available at discount — they were selling for $4.50; now $3.00 per copy, which includes shipping.

Write: Ron Hickmann, Phoenix Art Museum, 1625 N. Central Ave. Phoenix, AZ 85004

Cast Metal Technology by J. Gerin Sylvia. Published by Addison-Wesley in cooperation with the American Foundryman's Society Training and Research Institute.

Melting and Casting (vol. 5B of *Metals Handbook).* $30. Available thru American Society of Metals, Metals Park, Ohio, 44073.

The following books are available from Publisher's Central Bureau. Include book number, $1.60 for shipping (N.Y. and N.J. residents include sales tax) and mail to Dept. 495, 1 Champion Ave., Avenel, N.J. 07131.

181320. *The Great Book of Jewels*, by E.A. & J. Heininger, pub. at $69.50 now only $24.95.

527316. *Decorative and Sculptural Ironwork*, by Dona Z. Meilach, softbound, $7.95.

233274. *Antique Bold and Enamelware*, by H. Ricketts, pub. at $12.95, now only $7.98.

229013. *Blacksmithing: Early American Ironware: Cast & Wrought*, by H.J. Kauffman, pub. at $10.00, now only $3.98.

239558. *Nineteenth-Century Romantic Bronzes*, by J. Cooper, pub. at $19.95, now only $10.98.

53172. *Tutankhamun: The Last Journey*, text and photos by W. MacQuitty, foreword by T.G.H. James, pub. at $10.95, now softbound only $4.95.

186977. *Arms and Armor Annual; Vol. 1*, ed. by R. Held, softbound pub. at $9.95, now only $1.59.

BOOKS CONCERNING METALSMITHS IN PRINT, AVAILABLE AT SNAG DISCOUNT:

Contemporary Crafts Market Place, compiled by American Crafts Council, R.R. Bowker Co., N.Y., $13.95.

The Navajo and Pueblo Silversmiths, John Adair, U. of Okla. Press, $7.50.

The Story of Jewelry, J. Anderson Black. Wm. Morrow & Co., $29.95.

Modern Jewelry, Irena Brynner, Van Nostrand Reinhold, $8.95.

Indian Silver Navajo and Pueblo Jewelry, Margery Bedinger, U. of N.M. Press, $15.00.

Principles of Electroplating & Electroforming, Blum, William & Hogaboom, George McGraw, $19.50.

Jewelrymaking for Schools, Tradesmen, Craftsmen, Murray Bowin, Bovin, $7.95 paper, $10.95 cloth.

Silversmithing and Art Metal for Schools, Tradesmen, Craftsmen, Murray Bovin, Bovin, $7.50.

Metal Design & Technique, Wilhelm Braun-Feldweg, Van Nostrand Reinhold, $30.00.

Creative Casting, Sharr Chaote, Crown, $8.95.

Creative Gold- and Silversmithing, Sharr Choate, Crown, $5.95.

Metal Jewelry Techniques, Marcia Chamberlain, Watson-Guptill, $16.95.

Moulding and Casting, Carl Clarke, Standard Arts, $12.00.

Textile Techniques in Metal, Arline Fisch, Van Nostrand Reinhold, $15.00.

Handcrafting Jewelry, Design and Technique, William Garrison & Mere E. Dowd, Regenery, $14.95.

The Penland School of Crafts Book of Jewelry Making, John Coyne, Bobbs, $12.95.

Primitive and Folk Jewelry, Martin Gerlach, Peter Smith, $9.50.

Jewelry Repair Manual, R. Allen Hardy & John Bowman, Van Nostrand Reinhold, $7.95.

Plastics for Jewelry, Harry Hollander, Watson Guptill, $16.95.

Silversmithing: A Basic Manual, Nicholas D. Humez, Little, Brown & Co., $6.95.

The Creative Lapidary, Frank W. Long, Van Nostrand Reinhold, $13.50.

Decorative and Sculptural Iron-Work, Donna Z. Meilach, Crown, $7.95.

An Illustrated Dictionary of Jewelry, Anita Mason & Diane Packer, Harrow, $12.50.

The Metalsmiths, Percy Knauth, Time Life, $7.95.

Chicago Metalsmiths, Sharon S. Darling, U. of Chicago Press, $12.95.

The Design and Creation of Jewelry, Robert von Neuman, Chilton, $6.95 paper, $12.50 cloth.

New Directions in Goldsmithing, Harold O'Connor, Dunconor, $7.50.

The Jeweler's Bench Reference, Harold O'Connor, Dunconor, $12.95.

Jewelry Making, Greta Pack, Van Nostrand Reinhold, $8.95.

Contemporary Jewelry, Philip G. Norton, Holt, Rinehart, Winston, $8.95 paper, $13.50 cloth.

Metal Enameling, Polly Rothenberg, Crown, $8.95.

Handmade Jewelry, Techniques & Design, Alison Richards, Funk & Wagnall, $12.95.

Metal Alloys and Patinas for Casting, William S. Shearman, KSU Press, $4.50.

Inventive Jewelry-Making, Ramona Solberg, Van Nostrand Reinhold, $8.95.

Practical Silversmithing & Jewelry, Keith Smith, Van Nostrand Reinhold, $12.95.

The Art of Making Jewelry, Takashi Wada, Van Nostrand Reinhold, $10.95.

Metalsmithing for the Artist-Craftsman, Richard Thomas, Chilton, $9.95.

Contemporary Jewelry: A Critical Assessment 1945-1975, Ralph Turner, Van Nostrand Reinhold, $30.00.

Metal Techniques for Craftsmen, Oppi Untracht, Doubleday, $19.95.

The Making of Tools, Alexander Weygers, Van Nostrand Reinhold, $8.95.

New Design in Jewelry, Donald J. Willcox, Van Nostrand Reinhold, $7.50.

Neuer Schmuck, Karl Schollmeyer, Wasmuth, $41.00.

Schmuck, Als Kunstlerische Aussage Unserer Zeit, Dr. Gerhard Bott, Schoner, $55.00.

(Although there are many fine books in paperback about metalwork, they are not listed if they are under $5.00, since most publishers don't give a discount on the single title order plan. The Book Department appreciates anybody's help pointing out interesting books concerning the metalsmith that are not listed yet.—Hannelore Gabriel)

MEMBERSHIP APPLICATION FORM — Complete form (or Xerox copy) and mail to the appropriate address.

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NOTE: If you would like to join SNAG as a pro member, you must send 20 slides of your work in a plastic file folio along with your professional resume. Make sure your name is in or on slide folio and slides are originals or high quality duplicates since they shall become part of the SNAG Audio Visual Library (if accepted as a pro-member). Pro-membership is juried. Criteria for judgment is (1) A firm commitment to the field of metalsmithing; (2) Evidence of high quality and design, creative ability, and technical competence; (3) Continuing active participation. Membership Committee consists of Alma Eikerman, Glenda Arentzen, Phillip Fike, Kurt Matzdorf, and Heikki Seppa.

MAIL TO: SNAG, 591 Washington St., Wellesley, MASS. 02181

MEMBERS NEWS

Glenda Arentzen, New York City goldsmith, has been elected Craftsman-Trustee for the ACC's N.E. region.

Tom Baker is presently engaged as a teacher in the Vermont Council of the Arts Public Arts Program.

Jamie Bennett, David Keens, Harold O'Connor and Fred Woell participated in "Tendeuzen 77" at the Schmuck Museum in Pforzhiem.

Susan Cohan, Ulle Lepasaar and Thomas Mann participated in "Metal-Morphosis" at the Gallery / Peters Valley Craftsmen, Layton, NJ during September.

Fred Fenster, Ruth Laug, Richard Mawdsley, George van Duinwyk, Lynda Watson and Fred Woell received NEA Craftsman Fellowships this year.

Vincent Ferrini won three year terms as a state representative for Mass., in the Northeast Region election.

Mitsuko Kambe exhibited in the Arts and Science Museum of Statesville during the Spring Arts Festival in North Carolina.

Hero Kielman was elected one of sixteen directors-at-large for the Ontario Crafts Council. He was voted to be designer and craftsman in precious metals.

Eleanor Moty participated in the "Contemporary Crafts of the Americas II" in Minneapolis during Aug. at the Northwest National Bank.

Harold O'Connor to exhibit in "77 Schmuck Tenzenen", Jewelry Museum, Pforzheim, Germany from June to September.

Pahaka has a one-woman show at "The Works", 319 South St., Philadelphia, thru the month of December.

Pahaka and other SNAG members were selected to exhibit at the "Philadelphia Craft Show" sponsored by the Phila. Museum of Art, Nov. 3-6 at Memorial Hall.

Eugene and Hiroko Pijanowski and Eleanor Moty will show at "Fiber-Clay-Metal", Slusser Gallery, The University of Michigan, Ann Arbor, Mich., Oct. 9-29.

Linda Tomaselli won election as a state representative of N.J. for the American Crafts Council.

A good brass polish is made by using 2 qts. of distilled water, 3 ozs. of powdered rottenstone, 2 ozs. of powdered pumice, and 4 ozs. of oxalic acid. This should be allowed to stand for a few days and shaken well before using.
A gray finish is produced on brass by first thoroughly cleaning the pieces, and then immersing in a solution of 1 oz. of arsenic chloride to 1 pt. of distilled water until the desired shade is obtained. Wash in clean warm water, dry in sawdust and place in a warm place. To retain the color, lacquer and dry in a warm place.
("The American Jeweler", compliments of V. Beetler)

Brass can be given a dead black in a dip made of the following proportions: water, one quart; hypo, one-half ounce; lead acetate, one-half ounce. Dissolve the lead and hypo in the water and then boil. When boiling tie the brass articles to a string and immerse in the solution and let remain until black. Wash in clean water and dry. A good coating of lacquer will protect the black from wearing off at the high places.
("The American Jeweler", compliments of V. Beetler)

A very fine polish can be produced on pearls by mixing finely powdered rottenstone and olive oil into a thick paste. Then add enough sulphuric acid to make it into a thin paste. Take a cork and cover it with velvet; dip it into the paste and rub over the pearl quickly; when the pearl has taken the polish, wash it off. Another way is to take finely powdered pumice and wash in water to separate all impurities. Polish the pear very smoothly, then apply putty powder and water, rubbing it with a rubber, which will produce a good gloss and a fine color.
("The American Jeweler", compliments of V. Beetler)

The finishing of buck-horn is done by smoothing with the finest sandpaper, then rubbing on a polish made by dissolving powdered shellac in wood alcohol. Let this stand for a few hours, then polish with an emulsion of good linseed oil and vinegar. If the horn handles are fastened on the cup so they cannot be removed, it is advisable to wrap tissue paper around the silver, leaving the handles exposed. By doing this the silver will not be scratched while polishing.
("The American Jeweler", compliments of V. Beetler)

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** NEEDED—People needed to write small articles and reviews. If you have a special and/or interesting subject or specialty, please write GOLDSMITHS JOURNAL so that other members can share the benefits of your knowledge. We also need information, sources, helpful hints, etc.

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Advertising rates have been established to help offset publication costs. For rates and information, contact Jim Meyer, 11713 S. Briarpatch Dr., Midlothian, Va., 23113, who is coordinating advertising opportunities.

CORRECTIONS

Instead of "forward" as indicated on page 5 of the August 1977 issue (1977 Metalsmith Exhibit by Charles Licka), it should read towards. The first sentence of that paragraph reads, on page 5, as follows: "As adornment removes itself from the personal scale and moves forward its passive role as artifact. Its scale has shifted." It should read: "As adornment removes itself from the personal scale and moves towards its passive role as artifact, its scale has shifted."

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** BACK ISSUES—Many people have requested back issues of GOLDDUST and the JOURNAL. Since most back issues are not available, Xerox copies of the material will be sent upon request. Copies date from Aug. 1975 and continue bi-monthly. Send $1.50 per copy (to cover duplicating and postage) to Mark Baldridge, Longwood College. Do not send cash; send check or money order made out to SNAG.

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TABLE OF CONTENTS PAGE

American Metalsmith by R. Thomas 10
Bennett, James — Interview by J. Cotter 12
Bernstein, Bernard 22
Book Club (SNAG) Form 31
Book Review by C. Evans 11
Book Review by H. Gabriel 11
Collecting Debts by N. McCauley 8
Conferences 21
Editorials 6
Exhibitions 28
Exhibition Opportunities 29
Films & Slides 17
Fumero's Craft Commission Guide by J. Fumero 15
Jewish Ceremonial Art by B. Bernstein 24
Members' News 21
Membership Application Form 31
Metal Conference by H. Katz 3
Metal Invitational - 1977 by M. Lauritzen 3
New Members 20
Opportunities 7
Publications 30
President's Report by M. Hu 20
Reed & Barton Goes Craftsy by A. Gold 16
Rocky Mountain Metal Symposium by J. Gregorius 4
Seppa, Heikki by I. Blase 18
Shell Forming by H. Seppa 16A
Sources 9
Southeastern Center for Contemporary Art 14
SNAG Events 21
Sterling Design Competition by M. Kessler 1
Workshops 11